

AMERICAN  
PAINTINGS  
TO 1945





THE COLLECTIONS OF  
THE NELSON-ATKINS MUSEUM OF ART

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AMERICAN  
PAINTINGS  
TO 1945

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MARGARET C. CONRADS, EDITOR

VOLUME 2

THE NELSON-ATKINS MUSEUM OF ART  
KANSAS CITY, MISSOURI

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# Notes to the Catalogue and Abbreviated Sources

This catalogue is divided into two volumes. The first is composed of essays on 125 particularly significant American paintings in the collection of the Nelson-Atkins Museum of Art. The second volume offers detailed documentation of all 266 American paintings in the Museum's collection.

Entries are ordered alphabetically by artist, with paintings by unknown artists at the end. Multiple paintings by the same artist appear in chronological order.

Object information in the second volume is arranged as follows:

- Artist's name, followed by life dates in parentheses
- Title, followed by date
- Alternative titles
- Medium and support
- Dimensions in inches followed by centimeters in parentheses; height precedes width
- Signatures and/or inscriptions
- Credit line and accession number

In most cases, the earliest known title of the painting is used as the primary title. A hyphenated date (e.g., 1910–20) means that the work was begun and finished within this time frame. Single dates given with a “c.” (circa) indicate that the painting was likely executed within a span of five years preceding or following the date. A span of dates accompanied by “c.” indicates that the painting was executed sometime within those years. The designation “n.d.” (no date) means that no date could confidently be ascribed to the work. Paintings executed as a pair or series generally share provenance, exhibition histories, and references; these are listed collectively following the last painting in the set. A † following the date indicates that an essay about this painting appears in Volume 1.

**Technical Notes:** Technical descriptions of the objects, written by Randall R. Griffey and Lauren Lessing, and based on examinations by Mary Schaefer.

**Provenance:** A complete record of known ownership beginning, when possible, with the first owner after the artist. Names of dealers and auction houses appear within parentheses. The word *to* before an owner's name indicates direct passage from the previous owner. Each owner's name is followed by city of residence, his/her relationship to the previous owner if relevant, the means by which the work was obtained (e.g., by descent), and the date of acquisition, if known.

**Related Works:** Only works that are preparatory to or otherwise directly related to the painting are listed. Copies are included only if they are by the artist's own hand or if they are historically important.

**Exhibitions:** All known exhibitions are listed chronologically by institution, city, title of exhibition, dates, and catalogue number, if applicable. When titles of exhibitions have been extrapolated from published reviews, they appear in brackets. If an exhibition traveled, this is indicated in parentheses following its dates. If no accompanying exhibition catalogue was published, “no cat.” follows the citation. If the exhibition was accompanied by a catalogue, the bibliographic citation is included in the References.

**References:** A record of all published references to the painting and selected important unpublished references are listed in chronological order. For literature published within the same year, the citations are ordered by specificity of date: month and day, followed by month only, followed by year only. Within these groupings, citations are arranged alphabetically by author. If the painting appears in a publication under an alternative title, this title is listed in parentheses following the citation.

Frequently cited publications of the Nelson-Atkins Museum of Art are abbreviated as NAMA followed by the date of publication. For ease of reference, NAMA is used for all these abbreviations though the Museum's name has changed since its opening: The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (1933–82); and The Nelson-Atkins Museum of Art (1983–).

NAMA 1933 *Handbook of the William Rockhill Nelson Gallery of Art*. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1933.

NAMA 1940 *The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts: Founders and Benefactors*. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1940.

NAMA 1941 *The William Rockhill Nelson Collection*. 2nd ed. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1941.

NAMA 1949 *The William Rockhill Nelson Collection*. 3rd ed. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1949.

NAMA 1959 *Handbook of the Collections in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts*. 4th ed. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1959.

NAMA 1966 *Hommage to Effie Seadivest*. Exh. cat. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1966.

- NAMA 1973 Taggart, Ross E., and George L. McKenna, eds. *Arts of the Occident*. Vol. 1. *Handbook of the Collections in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts*. 5th ed. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1973.
- NAMA 1974 *Thomas Hart Benton: An Artist's Selection, 1908–19*. Exh. cat. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1974.
- NAMA 1977 *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*. Exh. cat. Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1977.
- NAMA 1987 *A Bountiful Decade: Selected Acquisitions, 1977–1987*. Exh. cat. Kansas City, Mo.: Nelson-Atkins Museum of Art, 1987.
- NAMA 1988 Goheen, Ellen R. *The Collections of the Nelson-Atkins Museum of Art*. New York: Harry N. Abrams, in association with Nelson-Atkins Museum of Art, 1988.
- NAMA 1989a Adams, Henry. *Thomas Hart Benton: An American Original*. Exh. cat. New York: Knopf, 1989.
- NAMA 1989b *Thomas Hart Benton: An American Original*. Kansas City, Mo.: Nelson-Atkins Museum of Art, 1989 (published checklist).
- NAMA 1991 Adams, Henry. *Handbook of American Paintings in the Nelson-Atkins Museum of Art*. Kansas City, Mo.: Nelson-Atkins Museum of Art, 1991.
- NAMA 1993a Ward, Roger, and Patricia J. Fidler, eds. *The Nelson-Atkins Museum of Art: A Handbook of the Collections*. 6th ed. New York: Hudson Hills Press, in association with Nelson-Atkins Museum of Art, 1993.
- NAMA 1993b Churchman, Michael, and Scott Erbes. *High Ideals and Aspirations: The Nelson-Atkins Museum of Art 1933–1993*. Kansas City, Mo.: Nelson-Atkins Museum of Art, 1993.





*Catalogue of American Paintings to 1945*



GEORGE COPELAND AULT (1891–1948)

*January Full Moon*, 1941 †

Oil on canvas

20¼ × 26½ in. (51.4 × 67 cm)

Signed and dated lower right: G.C. Ault '41.

Purchase: Nelson Trust (by exchange), 91-19

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined to an additional fabric with what is probably a glue-based adhesive. It is not possible to determine whether the opaque, off-white ground was artist-applied, as the tacking margin has been removed and the edges covered with brown paper tape. Infrared reflectography was unable to penetrate the paint layers and confirm or disprove the presence of an underdrawing. Ault rendered the landscape with thin, fluid, opaque paint layers that he blended to create a smooth, even surface. Some low ridges of paint were formed along the edges of the roof, barn, and medium gray shadows on the snow. Ault made slight adjustments to the edge of the shadow of the barn using white paint, and in some areas, the underlying gray paint remains slightly visible. The texture of the canvas weave is prominent. Despite the presence of two horizontal stretcher cracks and some pinpoint areas of paint loss and retouch, the painting is in excellent condition overall. A somewhat larger area of retouch is visible in the snow. The varnish, which is probably a synthetic resin, is slightly dark and discolored, and there appears to be a small amount of residual glare under the varnish, particularly in the region of the signature.

#### PROVENANCE

To Dr. Virginia Alekian, Woodstock, N.Y., 1942; to Mr. and Mrs. Charles Dickman, Saugerties, N.Y., by descent, 1973; to (Zabriskie Gallery, New York, 1973); Mr. and Mrs. Raymond J. Leary, New York, by 1977; (Hirsch & Adler Galleries, New York, 1991); to NAMA, 1991.

#### EXHIBITIONS

Albany Institute of History and Art, N.Y., *Artists of the Upper Hudson: 6th Annual Exhibit*, May 1941, no. 3; Whitney Museum of American Art, New York, *George Ault: Nocturnes*, 7 December 1973–6 January 1974, no. 28; Whitney Museum of American Art, New York, *20th-Century American Art from Friends' Collections*, 27 July–27 September 1977, unnumbered; Heckscher Museum, Huntington, N.Y., *The Precisionist Painters, 1916–1949: Interpretations of a Mechanical Age*, 7 July–20 August 1978, unnumbered; Haus der Kunst, Munich, *Amerikanische Malerei, 1930–1980*, 14 November 1981–31 January 1982, no. 30; Hood Museum of Art, Dartmouth College, Hanover, N.H., *Winter*, 1 February–16 March 1986, no. 68; Whitney Museum of American Art at Equitable Center, New York, *George Ault*, 8 April 1988–11 June 1989 (traveled), unnumbered; Hirsch & Adler Galleries, New York, *Counterpoint: Two Centuries of Masters*, 21 April–8 June 1990, no. 26.

#### REFERENCES

*Artists of the Upper Hudson: 6th Annual Exhibit*, exh. cat. (Albany, N.Y.: Albany Institute of History and Art, 1941), unpaginated; James R. Mellow, "A Successful Escape into Night," *New York Times*, 16 December 1973, D25 (as *January, Full Moon*); *George Ault: Nocturnes*, exh. cat. (New York: Whitney Museum of American Art, 1973), unpaginated; Roberta Smith, "Reviews: Lee Krasner, the Whitney Museum; George Ault, the Whitney Museum; Alex Katz, Marlborough Gallery," *Artforum* 12 (March 1974), 73–74; *20th-Century American Art from Friends' Collections*, exh. cat. (New York: Whitney Museum of American Art, 1977), unpaginated; *The Precisionist Painters, 1916–1949: Interpretations of a Mechanical Age*, exh. cat. (Huntington, N.Y.: Heckscher Museum, 1978), 24; Louise Ault, *Artist in Woodstock: George Ault; The Independent Years* (Philadelphia: Dorrance & Company, 1978), 128–30, 175–76; *Amerikanische Malerei, 1930–1980*, exh. cat. (Munich: Haus der Kunst, 1981), 46, 48–49; Donald Hall, "Warming to the Cold and Snow: The Satisfactions of a New Hampshire Winter," *Harper's* 272 (February 1986), 53; *Winter*, exh. cat. (Hanover, N.H.: Hood Museum of Art, Dartmouth College, 1986), 116; Susan Lubowsky, *George Ault*, exh. cat. (New York: Whitney Museum of American Art at Equitable Center, 1988), 34–35, 37, 53; *Counterpoint: Two Centuries of Masters*, exh. cat. (New York: Hirsch & Adler Galleries, 1990), 46–47; NAMA 1991, 175–76; Alice Thorson, "Nelson Fills a Modernist Gap," *Kansas City Star*, 12 January 1992, 11, 13; Henry Adams, "American Modernist Work Enters Collection," *Calendar of Events* (Nelson-Atkins Museum of Art), January–February 1992, 1–2; Henry Adams, "George Ault, *January Full Moon*," *American Art Review* 5 (Summer 1992), 77, 154; NAMA 1993a, 250; *Journal of the American Medical Association* 275 (3 January 1996), 4, cover.



AMANDA PETRONELLA AUSTIN (1859–1917)

*The Artist's Niece, Miss Mary Christine Austin,*  
c. 1887–88

Oil on canvas  
53½ × 33 in. (134.9 × 83.8 cm)  
Signed lower right: Amanda P. Austin.  
Bequest of Miss Mary C. Austin, R67-17

#### TECHNICAL NOTES

The unlined, medium-weave canvas has slubs and irregularities in its weave and is unlined. The tacking margins are intact and the stretcher is original. It was probably commercially primed with an opaque, off-white ground. No underdrawing is apparent under visible light. Austin rendered the portrait primarily with thin, pastelike paint and loose brushstrokes. Thick paint and moderate impasto are present in the foreground foliage. Some flesh-colored paint faintly visible beneath the green background paint suggests that Austin reduced the width of the proper right elbow. Localized areas of the figure display small amounts of lifting and tenting paint. The surface of the composition is darkened by dirt, grime, and splatters; a chalky, light blue effluorescence appears on the bottom edge. Slightly cupped mechanical cracks have developed overall. The surface appears to be unvarnished.

#### PROVENANCE

To Joseph W. Austin, c. 1888; to Mary Christine Austin, by descent; to NAMA, 1967.

#### EXHIBITION

Probably California State Fair, 12–21 September 1889, no. 151 (as *Childhood's Happy Hours*).

#### REFERENCES

Probably "Review of the Art Treasures in the Pavilion," *Sacramento Daily Record-Union*, 15 September 1889, 3 (as *Childhood's Happy Hours*); probably "In the Art Gallery," *San Francisco Examiner*, 16 September 1889, 2 (as *Childhood's Happy Hours*); Margaret Kreiss, "Pencil Me In," *Sacramento Bee*, 21 February 1971, W2.



CALVIN BALIS (1817/18–1863)

*George and Emma Eastman, 1850* +  
(*A Fashionable Inn*)

Oil on canvas  
53¾ × 66½ in. (136.8 × 167.9 cm)  
Signed, dated, and inscribed on verso before lining lower right: C Balis  
Pinxit / Aug 1850 / Geo. 6 ys & Emma 4 years / [line drawing of a palette  
with brushes and illegible words inscribed inside]  
Purchase: Nelson Trust, 33-43

#### TECHNICAL NOTES

Museum conservation staff removed a glue-based lining from the fine, tightly woven canvas support in 1970 and relined it using a wax-based adhesive. Creases formed during this process were somewhat reduced by a second relining in 1973. Approximately ½ inch of the painted image is present on the right tacking edge where the painting was slightly reduced. Balis appears to have painted directly on unprimed canvas. Infrared reflectography reveals a few faint graphite lines in the children's faces and the boy's collar, but no other underdrawing is apparent. Balis rendered the scene with layers of thin, opaque paint and transparent glazes. The paint surface is smooth overall with no impasto, and the fine texture of the canvas is apparent throughout. Balis appears to have overpainted a group of trees that are now visible in the garden, and he shifted the left chimney on the white house to the left. The original chimney remains slightly visible. A fine craquelure pattern is evident overall, and stretcher cracks appear at the perimeter edges. Numerous losses of paint have occurred. These were



retouched without the use of fill material and have become discolored. A large section of overpaint is located in the grassy area of the central background. Paint abrasion from overcleaning is found in several places. The synthetic varnish is slightly unsaturated but appears to be in good condition. Orange-brown stains, which are possibly residual natural resin varnish, appear in several areas below the synthetic varnish.

#### PROVENANCE

To Peter Sylvester Eastman (father of the sitters), Washington Mills, N.Y., 1850; to George Elliot Eastman (the boy in the painting), Washington Mills, N.Y., by descent, 1891; to George W. and Archie D. Eastman (sons of George Elliot Eastman), Saquoit and Washington Mills, N.Y., respectively, by descent; to (William A. Gough, Bridgeport, Conn., 1931); to (American Folk Art Gallery with Downtown Gallery, New York, 1931); to NAMA, 1933.

#### EXHIBITIONS

Downtown Gallery, New York, *American Ancestors: Masterpieces by Little Known and Anonymous American Painters, 1790–1890*, 14–31 December 1931, no. 7 (as Anonymous, *A Fashionable Inn*, New York); Detroit Society of Arts and Crafts, *American Folk Art, Painting, and Sculpture*, 22 February–18 March 1932, no. 4 (as Unknown, *A Fashionable Inn—New York*); Albright Art Gallery, Buffalo, N.Y., *Centennial Exhibition*, 1 July–1 August 1932, no. 44 (as *Fashionable Inn*, New York); Museum of Modern Art, New York, *American Folk Art: The Art of the Common Man in America, 1750–1900*, 30 November 1932–28 February 1934 (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., only), unnumbered, not in cat.; Wichita Art Museum, Kans., *Children in Art*, 7 December 1937–unknown date, unnumbered (as C. Chalis, *A Fashionable Inn*); Munson-Williams-Proctor Institute, Utica, N.Y., *Early Architecture of Utica and Vicinity*, 1 April–24 June 1951, no cat.; Munson-Williams-Proctor Institute, Utica, N.Y., *Rediscovered Painters of Upstate New York, 1700–1875*, 14 June 1958–28 February 1959 (traveled), no. 18; Saint Louis Art Museum, *By Heart and Hand: American Folk Art in Missouri Collections*, 23 February–20 May 1984, no cat.

#### REFERENCES

"'A Fashionable Inn, New York'—Anonymous Painter," *Chicago Post*, [1931], clipping, NAMA curatorial files; *American Ancestors: Masterpieces by Little Known and Anonymous American Painters, 1790–1890*, exh. cat. (New York: Downtown Gallery, 1931), unpaginated (as Anonymous, *A Fashionable Inn*, New York); Virginia Nirdlinger, "In the New York Galleries," *Parnassus* 4 (January 1932), 40 (as *Fashionable Inn*); Florence Davies, "Forward and Backward," *Detroit News*, 14 February 1932, Arts sec., 1 (as Anonymous, *A Fashionable Inn*); Holger Cahill, "American Folk Art," *Forbes* 23 (March 1932), 231 (as Anonymous, *A Fashionable Inn*, New York); *A Catalogue of the First Exhibition in the New Galleries of the Society of Arts and Crafts of American Folk*

*Art, Painting, and Sculpture*, exh. cat. (Detroit: Detroit Society of Arts and Crafts, 1932), 3 (as Unknown, *A Fashionable Inn—New York*); *Centennial Exhibition*, exh. cat. (Buffalo, N.Y.: Albright Art Gallery, 1932), 8 (as *Fashionable Inn*, New York); Downtown Gallery Records, 1924–1974, Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm reel 5611, frame 877 (as *Fashionable Inn*); "Art: The William Rockhill Nelson Gallery of Art Acquires Seven Examples of American Folk Art, Including an Old Model Weather Vane of Unusual Merit," *Kansas City Star*, 19 March 1933, 13A (as *Fashionable Inn* by Chalis); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28 (as C. Chalis, *Fashionable Inn*); NAMA 1933, 136 (as C. Chalis, *Fashionable Inn*); "Folk Art to Gallery," *Kansas City Times*, 2 February 1934, 11; "Display Famed Paintings Here," *Wichita (Kans.) Beacon*, 5 December 1937, B7 (as *The Fashionable Inn* by C. Chalis); Alice Ford, *Pictorial Folk Art New England to California* (New York: Studio Publications, 1949), 69 (as Artist unknown, *Fashionable Inn [New York]*); "Sold for a Song, Painter Now Rates as Masterpiece," *Utica (N.Y.) Observer-Dispatch*, 20 May 1951, 7B (as *A Fashionable Inn*); Winifred Shields, "Painting Arises from Obscurity and Reveals an American Story," *Kansas City Star*, 27 July 1951, 16 (as *A Fashionable Inn*); *Rediscovered Painters of Upstate New York, 1700–1875*, exh. cat. (Utica, N.Y.: Munson-Williams-Proctor Institute, 1958), 25; NAMA 1959, 255; NAMA 1973, 250; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1031, 1033; Cynthia Sutherland, "The Search for the Elusive C. Balis," *The Clarion: America's Folk Art Magazine* 13 (Fall 1984), 54–59, 60nn1–4, 61; Sotheby's, New York, 26 June 1987, lot 47; Paul D'Ambrosio and Charlotte Emans, *Folk Art's Many Faces: Portraits in the New York State Historical Association* (Cooperstown, N.Y.: The Association, 1987), 27n5; NAMA 1991, 38–39; NAMA 1993a, 228, 233 (as *George and Emma Eastman [A Fashionable Inn]*).



GIFFORD REYNOLDS BEAL (1879–1956)

*On the Rocks, 1922*  
(*Rockport*)

Oil on pulpboard  
16 × 20 in. (40.6 × 50.8 cm)

Signed and dated lower right: Gifford Beal / 22; inscribed on verso: sketch of house [upside down]; upper left: *On the Rocks*; top center: Miss Logan  
Bequest of Frances M. Logan, 47–103

#### TECHNICAL NOTES

The support is wallboard composed of compressed wood pulp, trademarked as Beaver board. Beal appears to have sealed the slightly concave panel with a varnish before outlining the main sections of the landscape with red-brown paint. He then applied thick but fairly fluid paint wet into wet with loose, prominent brushwork, stippled textures, and low impasto. Areas of the exposed panel appear throughout the composition, especially on the central peninsula of land and the lower region of the water. A few bright orange, curving paint strokes are visible beneath the blue paint near the far shore and suggest an early change in the composition. Some slight flattening of the paint, which occurred before the paint film was completely dry, is present at the bottom left corner and outermost edges. A small amount of fine, gritty material, possibly windblown sand, is evident in the paint. There is minor paint loss at the edges due to frame abrasion. The painting appears to be unvarnished.

#### PROVENANCE

To Frances M. Logan; to NAMA, 1947.

#### REFERENCES

NAMA 1959, 255 (as *Rockport*); NAMA 1973, 250 (as *Rockport*).



GIFFORD REYNOLDS BEAL (1879–1956)

*West Wind, c. 1945–50* †

Oil on pressboard  
30 1/8 × 40 in. (76.4 × 101.6 cm)  
Signed bottom edge, center: Gifford Beal  
Gift of Mr. and Mrs. Joseph S. Atha, 51–67

#### TECHNICAL NOTES

Beal applied a thin, bright white ground to the pressboard panel before using a brush to sketch the composition in black ink. Ink lines remain visible at the edges of the rocks and boats. Beal painted the scene loosely, wet into wet. The surface texture ranges from areas of thin paint with exposed ground to thick paint strokes with moderate impasto. Beal applied ink lines on top of the paint of the foreground rocks, causing the ink to bead on the paint surface. Infrared reflectography reveals that he corrected the shape of one boat and overpainted several rocks in the foreground. A few brushstrokes of green foliage, which Beal failed to overpaint completely, appear to float in the water. The large boat on the left does not relate to Beal's underdrawing, suggesting that he added it later. A few matte brushstrokes of an emulsion-based paint appear in the rocks of the foreground. Minor pinpoint paint losses are evident overall, particularly at the perimeter. Some scratches in the paint layer expose the pressboard. No mechanical cracks are apparent. Several small areas of retouch in the water are apparent under ultraviolet radiation. A distinct varnish was not visible when the painting was examined in 1986. At that time, Museum conservation staff applied a synthetic varnish.

#### PROVENANCE

To (Kraushaar Galleries, New York, before December 1950); to Joseph S. Atha, Shawnee Mission, Kans., 1951; to NAMA, 1951.

#### EXHIBITIONS

Kraushaar Galleries, New York, *Gifford Beal*, 3–22 April 1950, no. 9; Metropolitan Museum of Art, New York, *American Painting of Today, 1950: A National Competition*, 8 December 1950–

25 February 1951, unnumbered; Munson-Williams-Proctor Institute, Utica, N.Y., *Contemporary American Realists*, 29 April–20 May 1951, no cat.

#### REFERENCES

"Beal and Biddle Display Art Here," *New York Times*, 8 April 1950, 10; Margaret Breuning, "Gifford Beal Makes the Prosaic Poetic," *Art Digest* 24 (15 April 1950), 15; "Reviews and Previews," *Art News* 49 (April 1950), 48; *Gifford Beal*, exh. cat. (New York: Kraushaar Galleries, 1950), cover, unpaginated; *American Painting of Today, 1950: A National Competition*, foreword by Francis Henry Taylor, exh. cat. (New York: Metropolitan Museum of Art, 1950), [10]; NAMA 1959, 255; NAMA 1973, 250; "Acquisitions," *Kansas City Star*, 15 November 1987, 124; "New at the Nelson: Museum Receives American Impressionist Painting," *Calendar of Events* (Nelson-Atkins Museum of Art), December 1987, 2–3; NAMA 1991, 132.



GEORGE WESLEY BELLOWES (1882–1925)

*Frankie, the Organ Boy*, 1907 +

Oil on canvas

48¼ × 34¼ in. (122.6 × 87 cm)

Signed lower left: Geo Bellows

Purchase: acquired through the bequest of Ben and Clara Shlyen, F91-22

#### TECHNICAL NOTES

The heavyweight, tightly woven, plain-weave support has been lined to an additional fabric using a wax-based adhesive. The tacking margins are original but the stretcher has been replaced. The thin, even gray ground was probably commercially applied. X-radiography reveals the face and torso of a female nude, standing

with arms akimbo, beneath the dark background in the upper quadrant of the canvas. This figure probably extends beneath the seated boy as well. Bellows painted the overlying composition with fluid, medium-rich paint, which he applied loosely, wet into wet. The surface texture varies from thinly painted regions to areas of moderate impasto. Bellows appears to have scraped into the partially dry paint layer in some places, detaching paint fragments and depositing them elsewhere on the surface before applying additional paint. Thick brushstrokes from the underlying composition are evident above the head of the sitter. Two very small gouges in the canvas are found at the left edge. Mild, slightly cupping mechanical cracks are present overall. Localized traction cracking and paint wrinkling are evident in medium-rich areas of the background. The lining has caused a slight enhancement of the canvas weave. Under ultraviolet light, small areas of retouch appear overall. The surface coating, which has a moderately high sheen, fluoresces unevenly, suggesting that an older natural resin varnish was only partially removed.

#### PROVENANCE

To estate of the artist; to his widow, Emma S. Bellows; to estate of Emma S. Bellows; to (H. V. Allison & Company, New York, 1941); to Ellen and Chris Huntington, Mahone Bay, Nova Scotia, 1974; to (Sotheby's, New York, 1 December 1988, lot 222); to (Berry-Hill Galleries, New York, 1990); to NAMA, 1991.

#### EXHIBITIONS

H. V. Allison & Company, New York, *George Bellows*, 8–29 May 1968, no. 1; H. V. Allison & Company, New York, *George Bellows*, 5–23 May 1970, no. 1; Mead Art Museum, Amherst College, Mass., *George Wesley Bellows*, 1–20 November 1972, unnumbered; Portland Museum of Art, Maine, extended loan, 1974–88; Miami University Art Museum, Oxford, Ohio, *Miami Collects: Selections from the Collections of Miami University Alumni, Faculty, and Staff*, 27 October–16 December 1984, no. 7 (as *Frankie the Organ Boy*, New York); Nelson-Atkins Museum of Art, Kansas City, Mo., *George Bellows: An American Master*, 1 October–30 November 1991, unnumbered; Amon Carter Museum, Fort Worth, and Los Angeles County Museum of Art, *The Paintings of George Bellows*, 16 February 1992–9 May 1993 (traveled), unnumbered; Carnegie Museum of Art, Pittsburgh; Minneapolis Institute of Arts; Nelson-Atkins Museum Art, Kansas City, Mo.; Saint Louis Art Museum; and Toledo Museum of Art, *Made in America: Ten Centuries of American Art*, 8 October 1995–22 September 1996 (traveled), unnumbered.

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Record Book A, Jean Bellows Booth, 37; Charles H. Morgan, *George Bellows: Painter of America* (New York: Reynal & Company, 1965), 75; "Exhibition at Allison Gallery," *Art News* 67 (May 1968), 11; H. V. Allison & Company, advertisement, *Apollo* 91 (May 1970), biv; *George Bellows*, exh. cat. (New York: H. V. Allison & Company, 1970), unpaginated; Donald Braider, *George Bellows*

and the Ashcan School of Painting (Garden City, N.Y.: Doubleday & Co., 1971), 42; *George Bellows*, exh. cat. (Amherst, Mass.: Amherst College, 1972), unpaginated; *Miami Collects: Selections from the Collections of Miami University Alumni, Faculty, and Staff*, exh. cat. (Oxford, Ohio: Miami University Art Museum, 1984), 6 (as *Frankie the Organ Boy*, New York); Rebecca Zurier, "Hey Kids: Children in the Comics and the Art of George Bellows," *Print Collector's Newsletter* 18 (January–February 1988), 203 n26; Rebecca Zurier, "Picturing the City: New York in the Press and the Art of the Ashcan School, 1890–1917," Ph.D. diss., Yale University, 1988, 306, fig. 118; Sotheby's, New York, 1 December 1988, lot 222; *American Paintings VI*, 1990 (New York: Berry-Hill Galleries, 1990), 142–43; "An American Portrait," *Kansas City Star*, 13 October 1991, J1; Janet Majure, "Nelson Acquires 'Frankie': George Bellows Masterpiece Is Focus of New Exhibition," *Kansas City Star*, 13 October 1991, J8; Henry Adams, "George Bellows: An American Master," *Calendar of Events* (Nelson-Atkins Museum of Art), October 1991, 2, cover; NAMA 1991, 5, 139–41; Henry Adams, *George Bellows: An American Master*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1991), 2, cover; William Wilson, "Bellows' One-Two Punch: Artist's Duality on View in County Museum Retrospective," *Los Angeles Times*, 17 February 1992, F7; Marianne Doezema, *George Bellows and Urban America* (New Haven: Yale University Press, 1992), 12, 86, 131, 133, colorpl. 18; Michael Quick et al., *The Paintings of George Bellows*, exh. cat. (Fort Worth: Amon Carter Museum; New York: Harry N. Abrams, 1992), 181, 185, 251; NAMA 1993a, 228, 243; NAMA 1993b, 109; H. Barbara Weinberg, Doreen Bolger, and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885–1915*, exh. cat. (New York: Metropolitan Museum of Art, 1994), 303; Kathryn C. Johnson, ed., *Made in America: Ten Centuries of American Art*, exh. cat. (New York: Hudson Hills Press, 1995), 136; Molly Suzanne Hutton, "The Ashcan Circle: Representational Strategies at the Turn of the Century," Ph.D. diss., Stanford University, 2000, 7, 19–22, 24–29 (as *Frankie*), and 177.



GEORGE WESLEY BELLOWES (1882–1925)

*Cleaning Fish*, 1913 †

(*Fishermen and Gulls; The Fish Cleaners*)

Oil on panel

13¼ × 19½ in. (33.7 × 49.5 cm)

Signed lower left: Geo Bellows—

Gift of Mrs. Logan Clendening through the Friends of Art, 47-31

#### TECHNICAL NOTES

Bellows applied no ground to the face of the furniture-grade plywood panel, and he used small areas of the natural, unpainted wood in his composition. Infrared reflectography reveals Bellows's horizontal, diagonal, and vertical compositional guidelines, as well as his sketch of the figures and the landscape, with cross-hatching indicating areas of light and shadow. Bellows painted over a sailboat that he originally drew emerging from behind the cliff. He applied thick, opaque oil paint to the panel, giving it a high impasto. It appears that a small amount of sand was incorporated into the wet paint, giving it a slightly gritty surface texture. Bellows's brushstrokes continue over the edges of the panel on three sides but not the top edge, suggesting that he trimmed this edge before he covered the back and edges of the panel with thin white paint. Minor pinpoint losses are present at the edge due to frame abrasion. Two vertical impressions made in the wet paint are located at the right edge of the cliff and the bottom right corner. Bellows's signature appears thin, possibly from overcleaning. The synthetic resin varnish was applied by Museum conservation staff in 1984 and has a moderately high sheen.

#### PROVENANCE

To (M. Knoedler & Co., New York, 1919); to Senator Frank B. Brandegee, New London, Conn., and Washington, D.C., February 1919; to estate of Senator Frank B. Brandegee, 1924; to (C. G. Sloan & Company, Washington, D.C., 6 January 1925, lot 74 [as *The Fish Cleaners*]); to Captain and Mrs. Robert Henderson, Washington, D.C., 1925; to (Marie Sterner Gallery, New York, 1925); to Dr. and Mrs. Logan Clendening, Kansas City, Mo., by 1933; to Mrs. Logan Clendening (later Mrs. Alfred B. Clark); to NAMA, 1947.



## EXHIBITIONS

Possibly Montross Gallery, New York, ["Fifteen Young Americans"], October 1913, no cat.; Montross Gallery, New York, *Exhibition of Paintings by George Bellows*, 13–17 January 1914, no. 8; possibly Worcester Art Museum, Mass., 1914, per Bellows's record book; Art Institute of Chicago, *Paintings by George Bellows*, 10 December 1914–3 January 1915, no. 17; Detroit Museum of Art, *Exhibition of Paintings by George Bellows*, 6–29 January 1915, no. 17; Museum of History, Science, and Art, Los Angeles, *Paintings by George Bellows, N.A.*, 7–28 February 1915, no. 17; San Francisco Art Association, *Paintings by George Bellows*, 9–24 March 1915, no. 17; Minneapolis Institute of Arts, *Paintings by Lester D. Boronda [and] Paintings by George Bellows*, 4–31 May 1915, no. 38; Hackley Art Gallery, Muskegon, Mich., *Exhibition of Oil Paintings by George Bellows*, June–August 1915, no cat.; Worcester Art Museum, Mass., *Exhibition of Paintings by George Bellows*, 5–26 September 1915, no. 19; Cincinnati Art Museum, *Special Exhibition of Paintings by Mr. George Bellows*, October 1915, no. 10; M. Knoedler & Co., New York, *Foreign and American Painters*, 27 November–16 December 1916, no. 2; Peabody Institute Galleries, Baltimore, *Eighth Annual Exhibition of Contemporary American Art, under the Auspices of the Charcoal Club*, 1 February–1 March 1917, no. 29; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Opening Exhibition: A Loan Exhibition of American Paintings since 1900*, December 1933, no cat.; Kansas City Art Institute, Mo., *Five Centuries of Paintings*, January 1935, no cat.; H. V. Allson & Company, New York, *Sea and Shore: Paintings by George Bellows*, 2 December 1952–3 January 1953, no. 13; Museum of Arts and Sciences, Macon, Ga., *George Bellows: The Personal Side*, 16 March–6 May 1984, no. 26 (as *Cleaning Fish, Monhegan Island*).

## REFERENCES

Record Book A, Jean Bellows Booth, 163; "Art Notes: Paintings by George Bellows and Charles Ebert in Galleries," *New York Times*, 23 January 1914, 10; "Art Notes," *New York Evening Post*, 24 January 1914, 8; Charles L. Buchanan, "George Bellows: Painter of Democracy," *Arts and Decoration* 4 (August 1914), 373; clipping, c. 1915–20, NAMA curatorial files (as *Fishermen and Gulls*); C. G. Sloan & Company, Washington, D.C., 6–9 January 1925, 32 (as *The Fish Cleaners*); *American Art Sales* 5 (April 1925), 11–12 (as *The Fish Cleaners*); Emma S. Bellows, *The Paintings of George Bellows* (New York: Alfred A. Knopf, 1929), unpaginated, pl. 44 (as *Cleaning Fish, Monhegan Island*); "George Wesley Bellows—Painter and Graver, 1882–1925," *Index of Twentieth Century Artists* 1 (March 1934), 87; "Art: Five Centuries of Painting at the Kansas City Art Institute," [1935], clipping, Scrapbook, NAMA Archives; NAMA 1959, 255; NAMA 1973, 250; Nicholas S. Pickard, "The Friends of Art of the Nelson-Atkins Museum: A History," typescript, 1981, Spencer Art Reference Library, Nelson-Atkins Museum of Art, B2; Linda Walgate Bitley and Patricia Phagan, *George Bellows: The Personal Side*, exh. cat. (Macon, Ga.: Museum of Arts and Sciences,

1984), 10, 39, fig. 26 (as *Cleaning Fish, Monhegan Island*); Henry Adams, *George Bellows: An American Master*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1991), 4; NAMA 1991, 141–42; Michael Quick et al., *The Paintings of George Bellows*, exh. cat. (Fort Worth: Amon Carter Museum; New York: Harry N. Abrams, 1992), 42–43, 155, fig. 28; Jane Curtis, Will Curtis, and Frank Lieberman, *Monhegan: The Artists' Island* (Camden, Me.: Down East Books, 1995), 142; Jessica F. Nicoll, *The Allure of the Maine Coast: Robert Henri and His Circle, 1903–1918*, exh. cat. (Portland, Me.: Portland Museum of Art, 1995), 24.



GEORGE WESLEY BELLOWES (1882–1925)

*Pueblo Tesuque, No. 2*, 1917 ±  
(*Tesuque Pueblo*; *Pueblo*)

Oil on canvas, mounted on plywood  
34½ × 44½ in. (88 × 113.4 cm)  
Signed lower left: Geo Bellows  
Gift of Julia and Humbert Tinsman, FS4-65

## TECHNICAL NOTES

The tightly woven, plain-weave support has been mounted to the plywood panel with a wax-based adhesive. The tacking margins are intact, indicating that the dimensions have not been altered. Over the bright white, opaque ground, Bellows applied fluid, medium-rich paint wet into wet, using pronounced brushwork. A stippled texture is evident throughout. In some areas Bellows dragged the brush so as to produce a wavy pattern; in others he applied paint with a palette knife creating a thick impasto; and in still others he incised and scraped the paint. There appears to be a small amount of coarse material in the paint, concentrated in the mountains at the upper right. Infrared reflectography confirms that Bellows slightly shifted the proper right hind leg of the donkey and reduced the proper left toe of the figure in front of the wagon. Several mild, slightly cupped mechanical cracks are present at the top edge and in areas of thick paint. Ultraviolet radiation reveals two areas that

Bellows apparently reworked in the upper left corner and in the center of the sky. There are large areas of retouch in the sky and many pinpoint areas of retouch overall, some of which were applied without fill material. In places, small areas of the ground layer that Bellows intentionally left exposed may also have been retouched. The retouch is too light and slightly discolored. The varnish, which is probably a synthetic resin, has a moderately high sheen.

#### PROVENANCE

To estate of the artist; to Emma S. Bellows (widow of the artist); to estate of Emma S. Bellows; to (H.V. Allison & Company, New York, 1941–64); to Julia and Humbert Tinsman, Shawnee Mission, Kans., by 1964; to NAMA, 1984.

#### RELATED WORKS

*Pueblo Tesuque*, No. 1, 1917, oil on canvas, 34 × 44½ in. (86.4 × 112.4 cm), The Anschutz Collection, Denver; *Study for Pueblo Tesuque*, No. 2, 1917, pencil drawing, 4¼ × 6½ in. (10.8 × 16.5 cm), Susan L. Peck, Larchmont, N.Y.

#### EXHIBITIONS

School of American Research and Museum of New Mexico, Santa Fe, *Dedication Exhibit of Southwestern Art*, 24 November–24 December 1917, no. 12 (as *Tesuque Pueblo*); Gallery of Fine Arts and Art Association of Columbus, Ohio, *Exhibition of Paintings by George Bellows*, 30 January–13 February 1918, no. 22 (as *Pueblo*); Memorial Art Gallery, Rochester, N.Y., *A Collection of Paintings Selected from the Leading American Exhibitions of the Season, 1917–1918*, July–September 1918, no. 4 (as *Pueblo*); M. Knoedler & Co., New York, *Exhibition of Paintings by George Bellows*, 31 March–12 April 1919, no. 5 (as *Pueblo*); Vassar College Art Gallery, Poughkeepsie, N.Y., [*Exhibition of Paintings by George Bellows*, Childe Hassam, F. Luis Mora . . .], 12 May–10 June 1919, no cat.; Springfield, Ill., July 1919, per Bellows's record book; Erie, Pa., August 1919, per Bellows's record book; Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, N.Y., *Exhibition of Paintings by George Bellows*, N.A., 11 September–5 October 1919, no. 6 (as *Pueblo*); Art Institute of Chicago, *Paintings by George Bellows*, 1 November–5 December 1919, no. 6 (as *Pueblo*); Memorial Art Gallery, Rochester, N.Y., *Exhibition of Oil Paintings by George Bellows*, N.A., and *Mural Paintings and Drawings by Violet Oakley*, 6 December 1919–5 January 1920, no. 6 (as *Pueblo*); H.V. Allison & Company, New York, *George Bellows*, 3–28 May 1960, no. 7; Amon Carter Museum of Western Art, Fort Worth, and the Art Gallery, University of New Mexico, Albuquerque, *Taos and Santa Fe: The Artist's Environment, 1882–1942*, 5 April–27 November 1963 (traveled), no. 6; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kansas City Collects: A Selection of Works Privately Owned in the Greater Kansas City Area*, 22 January–28 February 1965, no. 41 (as *Pueblo Tesuque* #2); Gallery of Modern Art, New York, *George Bellows: Paintings, Drawings, Lithographs*, 15 March–1 May 1966, no. 46 (as *Pueblo, Tesuque, II*); Nelson-Atkins Museum of

Art, Kansas City, Mo., *A Bountiful Decade: Selected Acquisitions, 1977–1987*, 14 October–6 December 1987, no. 74; Nelson-Atkins Museum of Art, Kansas City, Mo., *George Bellows: An American Master*, 1 October–30 November 1991, unnumbered.

#### REFERENCES

Record Book B, Jean Bellows Booth, 138; *Dedication Exhibit of Southwestern Art Preliminary Catalogue*, exh. cat. (Santa Fe: School of American Research and Museum of New Mexico, 1917), unpaginated (as *Tesuque Pueblo*); "Paintings of the Southwestern Artists," *Art and Archaeology* 7 (January–February 1918), 53, 58 (as *Tesuque Pueblo*); *Exhibition of Paintings by George Bellows*, exh. cat. (Columbus, Ohio: Champlin Press, 1918), unpaginated (as *Pueblo*); *A Collection of Paintings Selected from the Leading American Exhibitions of the Season of 1917–1918*, exh. cat. (Rochester, N.Y.: Memorial Art Gallery, 1918), 4 (as *Pueblo*); "The Exhibition of Paintings by George Bellows, N.A. at the Albright Art Gallery," *Academy Notes* 14 (October–December 1919), 134 (as *Pueblo*); "Current Exhibitions," *Bulletin of the Art Institute of Chicago* 13 (December 1919), 139 (as *Pueblo*); *Exhibition of Paintings by George Bellows*, exh. cat. (New York: M. Knoedler & Co., 1919), unpaginated (as *Pueblo*); *Catalogue of an Exhibition of Paintings by George Bellows, N.A.*, exh. cat. (Buffalo, N.Y.: Buffalo Fine Arts Academy, 1919), unpaginated (as *Pueblo*); *Paintings by George Bellows*, exh. cat. (Chicago: Art Institute of Chicago, 1919), unpaginated (as *Pueblo*); *Catalogue of an Exhibition of Oil Paintings by George Bellows, N.A., and Mural Paintings and Drawings by Violet Oakley*, exh. cat. (Rochester, N.Y.: Memorial Art Gallery, 1919), 3 (as *Pueblo*); Emma S. Bellows, *The Paintings of George Bellows* (New York: Alfred A. Knopf, 1929), unpaginated, pl. 75 (as *Pueblo, Tesuque*, No. 2); "George Wesley Bellows—Painter and Graver, 1882–1925," *Index of Twentieth Century Artists* 1 (March 1934), 92; Van Deren Coke, *Taos and Santa Fe: The Artist's Environment, 1882–1942* (Albuquerque: University of New Mexico Press, 1963), 41, 115n28 (as *Tesuque Pueblo* 2), 152; *Kansas City Collects: A Selection of Works Privately Owned in the Greater Kansas City Area*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1965), unpaginated (as *Pueblo Tesuque* #2); *George Bellows: Paintings, Drawings, Lithographs*, exh. cat. (New York: Gallery of Modern Art, 1966), 27–28 (as *Pueblo, Tesuque, II*); Donald Hoffmann, "Gallery Receives Gifts, Including George Bellows Painting," *Kansas City Star*, 22 September 1985, 6E; NAMA 1987, 170–71; NAMA 1991, 6; Henry Adams, *George Bellows: An American Master*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1991), 4; NAMA 1993a, 229, 245; NAMA 1993b, 109; Courtney Graham Donnell, *Ivan Albright*, exh. cat. (Chicago: Art Institute of Chicago, 1997), 67; Dean Porter et al., *Taos Artists and Their Patrons, 1898–1950*, exh. cat. (South Bend, Ind.: Snite Museum of Art, University of Notre Dame, 1999), 258–59 (as *Pueblo Tesuque Number One*).



Note: The Nelson-Atkins owns ten paintings in the series *American Historical Epic*. Because (with noted exceptions) these works were exhibited and discussed as an entity, the exhibition history and references for all panels are given as if for a single work following the technical notes, provenance, and related works for each panel.



THOMAS HART BENTON (1889–1975)

*Aggression*, c. 1919–24 †

Oil on canvas, mounted on aluminum honeycomb panel  
 65 $\frac{5}{8}$  × 27 $\frac{1}{8}$  in. (167.3 × 69 cm)  
 Inscribed on verso before mounting upper right: #3  
 Bequest of the artist, F75-21/3

TECHNICAL NOTES

Benton applied a thin, off-white ground to the tightly woven, medium-weight, cotton duck support, which has numerous slubs and irregularities. He applied washes of light blue and brown directly over the ground; these tones are exposed at the edges of many forms. Benton applied thin, medium-rich layers of paint in the dark areas of the composition, and thick, opaque paint with moderate impasto in the light areas. The texture of the underlying paint reveals that Benton widened the proper right forearm of the central figure. The paint layers are stable with a few pinpoint losses. Some horizontal mechanical cracks are apparent overall. Stretcher cracks are visible on the bottom and left edges. A few, very small areas of retouch are apparent under ultraviolet radiation. Museum conservation staff treated the painting in 1987, at which time the support was lined to an aluminum honeycomb panel and a synthetic varnish with a moderately high sheen was applied.

PROVENANCE

To NAMA, 1975.



THOMAS HART BENTON (1889–1975)

*Palisades*, c. 1919–24 †

Oil on canvas, mounted on aluminum honeycomb panel  
 66 $\frac{1}{4}$  × 72 in. (168 × 182.9 cm)  
 Inscribed on verso before mounting top center: History of U.S. /  
 1<sup>st</sup> Chapter Panel #2  
 Bequest of the artist, F75-21/2

TECHNICAL NOTES

Benton applied a thin, off-white ground to the tightly woven, medium-weight, plain-weave canvas. Neither the ground nor the overlying paint extends to the edges of the canvas. Although it is impossible to confirm with infrared reflectography that an underdrawing is present, what appears to be a graphite line is visible in normal light below the mustache of the standing central figure. The paint surface varies from areas of thin, fluid paint with visible canvas texture to areas of moderate impasto. The thinly painted regions are primarily found in the shadows and background. Benton applied layers of thick, opaque paint with a dry, pastelike consistency to the highlights. He used hatching lines to enhance the modeling of some of the figures. Benton overpainted part of the fabric swag held by the figure at the upper right with black paint. The underlying blue paint remains slightly visible. Several mechanical cracks are evident in the thickly painted regions, and a fine craquelure pattern with mildly cupping paint has developed in the thinly painted areas. A few areas of retouch are located at the edges and in some of the figures. Museum conservation staff treated the painting in 1987, at which time the support was lined to an aluminum honeycomb panel. The synthetic resin varnish is transparent and in good condition.

PROVENANCE

To NAMA, 1975.

## RELATED WORKS

*Compositional Study for "Palisades"* (*American Historical Epic*), 1919–20, pencil and sepia on paper,  $8\frac{3}{4} \times 13$  in. ( $22.2 \times 33$  cm), Benton Trust, UMB Bank, n.a., Trustee; *King Philip*, 1922, oil on canvas,  $30 \times 25$  in. ( $76.2 \times 63.5$  cm), Saint Joseph College, West Hartford, Conn.; *King Philip*, n.d., ink on paper,  $11 \times 8\frac{1}{2}$  in. ( $27.9 \times 21.6$  cm), location unknown, illustrated in Christie's East, New York, 31 May 1990, lot 212; *King Philip* (recto), *Pencil Sketch of Three Figures* (verso), n.d., oil on paper,  $9\frac{3}{8} \times 7$  in. ( $24.2 \times 17.8$  cm), location unknown, illustrated in Christie's, New York, 23 September 1992, lot 243.



THOMAS HART BENTON (1889–1975)

*Prayer*, c. 1919–24 †

Oil on canvas, mounted on aluminum honeycomb panel  
 $65\frac{3}{4} \times 72$  in. ( $167 \times 182.9$  cm)  
 Inscribed on top center edge folded over panel: History of U.S.,  
 Chapter 1 Panel 4  
 Bequest of the artist, F75-21/4

## TECHNICAL NOTES

Benton applied a thin, off-white ground to the tightly woven, medium-weight canvas. Infrared reflectography reveals a few faint, loose brushstrokes with which he outlined the figures. The texture of the overlying paint surface varies. Benton applied thick, opaque paint with a dry, pastelike consistency to the highlights and medium-rich glazes to the shadows. He appears to have under-painted each form separately. What appears to be a buckle on the boot of the figure at the lower right was later overpainted. Some irregular clumps (possibly paint scrapings) are embedded in the paint surface and are noticeable overall. Mildly cupping mechanical cracks are present in the thickly painted areas, and stretcher cracks are faintly visible at the edges and the center (corresponding to the intersecting crossbars). The high points of impasto appear

to have been slightly flattened as a result of lining. Small areas of retouch appear throughout. Museum conservation staff removed the original, natural resin varnish, green drips of house paint, and grime during treatment in 1987, at which time the support was lined to an aluminum honeycomb panel. The current, synthetic resin varnish is in good condition.

## PROVENANCE

To NAMA, 1975.

## RELATED WORKS

*Prayer*, c. 1919–23, pencil on paper, private collection, sold Sotheby's, Chicago, 21 June 2001, lot 1004; *Pilgrims Landing* (study for *Prayer—American Historical Epic*), c. 1925, oil on canvas,  $17 \times 18\frac{3}{4}$  in. ( $43.2 \times 47.6$  cm), location unknown, illustrated in Sotheby's, New York, 30 November 2000, lot 177; *Study for "Prayer"* (*American Historical Epic*), c. 1923, pencil on paper,  $4 \times 5\frac{1}{2}$  in. ( $12.2 \times 14$  cm), location unknown, illustrated in Polly Burroughs, *Thomas Hart Benton: A Portrait* (Garden City, N.Y.: Doubleday, 1981), pl. 21.



THOMAS HART BENTON (1889–1975)

*Retribution*, c. 1919–24 †

Oil on canvas, mounted on aluminum honeycomb panel  
 $60 \times 42$  in. ( $152.4 \times 106.7$  cm)  
 Bequest of the artist, F75-21/5

## TECHNICAL NOTES

Benton applied a beige ground to the tightly woven, medium- to heavyweight, plain-weave, cotton duck canvas. Infrared reflectography reveals a few lines of Benton's underdrawing, which were

applied by brush and appear to be ink. Over this drawing, Benton applied multiple layers of thick, opaque oil paint and thin, transparent glazes. He appears to have adjusted the green robe of the figure on the left, changing the bottom edge and adding two vertical folds of fabric. Mechanical cracks with very slight cupping are located in thickly painted areas, and a fine craquelure is present in the thin, dark glazes. Two parallel, horizontal depressions at the center relate to the former strainer. There are two large areas of retouch below the window and the gray clouds. Small areas of retouch are present throughout. The layered, synthetic varnish has a moderately high sheen. The support was lined to an aluminum honeycomb panel by Museum conservation staff during treatment in 1987.

#### PROVENANCE

To NAMA, 1975.

#### RELATED WORKS

*Study for "Retribution" (American Historical Epic)*, 1919–24, oil on paper, 15 × 12½ in. (38.1 × 31.8 cm), location unknown, illustrated in *Benton's America: Works on Paper and Selected Paintings*, exh. cat. (New York: Hirsch & Adler Galleries, 1991), 61; *Retribution* (study for *American Historical Epic*), c. 1922, pencil on paper, 4½ × 6 in. (11.4 × 15.2 cm), private collection; *Retribution* (2 studies on 1 sheet), c. 1923, pencil on paper, private collection, sold Sotheby's, Chicago, 21 June 2001, lot 1004; *Retribution* (study for *American Historical Epic*), c. 1923, oil on paper, 17½ × 11¾ in. (44.5 × 30.2 cm), Denver Art Museum; *Study for "Retribution" (American Historical Epic)*, c. 1923, pencil on paper, 4½ × 6 in. (11.4 × 15.2 cm), location unknown, illustrated in Polly Burroughs, *Thomas Hart Benton: A Portrait* (Garden City, N.Y.: Doubleday, 1981), pl. 22; *Historical Composition*, 1929, lithograph, 11½ × 15¼ in. (29.2 × 40.2 cm), illustrated in Creekmore Fath, *The Lithographs of Thomas Hart Benton* (Austin: University of Texas Press, 1969), 24–25.



THOMAS HART BENTON (1889–1975)

#### *Discovery*, 1920 †

Oil on canvas, mounted on aluminum honeycomb panel  
60⅞ × 42⅞ in. (152.6 × 107 cm)

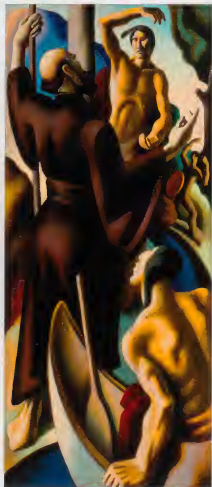
Signed lower right: Benton; inscribed on verso before mounting:  
History of US, Chapter 1, Panel #1  
Bequest of the artist, F75-21/1

#### TECHNICAL NOTES

Benton applied an off-white, opaque ground to the tightly woven, medium-weight, cotton duck canvas. He used thick, opaque paint with a dry, pastelike consistency and a moderate to high impasto in the highlights of the figures and the background and medium-rich glazes in the shadows. Irregular lumps in the paint are noticeable overall. The texture of the underlying paint reveals that the figure at the back of the nearest boat once raised an arm, which Benton later covered with dark blue paint, and the gray cloud at the upper right edge was reduced in height. Mechanical cracks are present overall with very slight, low cupping. The synthetic varnish, which has a moderately high sheen, is transparent, saturating, and in good condition. Small areas of retouch are present throughout. The painting was lined to an aluminum honeycomb panel by Museum conservation staff during treatment in 1987.

#### PROVENANCE

To NAMA, 1975.



THOMAS HART BENTON (1889–1975)

*Jesuit Missionaries*, c. 1924–26 †

Oil on canvas, mounted on aluminum honeycomb panel  
 65¼ × 29 in. (167.3 × 73.7 cm)  
 Inscribed on verso before mounting: Chapte2 (r) Panel #3  
 Bequest of the artist, F75-21/8



THOMAS HART BENTON (1889–1975)

*Lost Hunting Ground*, c. 1924–26 †

Oil on canvas, mounted on aluminum honeycomb panel  
 60¼ × 42½ in. (153 × 107 cm)  
 Inscribed on verso before mounting at top edge: History of U.S.  
 Chapter 2—Panel #5  
 Bequest of the artist, F75-21/10

TECHNICAL NOTES

Benton covered the loosely woven, medium-weight canvas with an opaque, off-white ground. Infrared reflectography reveals that he then drew a graphite grid over the surface. He appears to have applied a thin, red-brown wash to define some of the figures. Whereas the dark areas of the canvas are thinly painted, Benton built up lighter areas and some portions of the background, frequently using a palette knife. The drapery of the missionary's proper right sleeve initially extended lower, and the hand at the bottom edge was lowered slightly. A slightly darker blue is visible under the light blue sky, suggesting that Benton repainted it. A fine craquelure has developed in thinly painted areas. Horizontal mechanical cracks are apparent overall, and traction cracks are present in the missionary's robe. There are several areas of retouch, the largest corresponding to a repaired tear near the top edge of the canvas. Museum conservation staff treated the painting in 1987, at which time the support was lined to an aluminum honeycomb panel, and a synthetic varnish with a moderately high sheen was applied.

PROVENANCE

To NAMA, 1975.

TECHNICAL NOTES

The coarsely woven, slightly open, plain-weave support has numerous slubs, irregularities, and variations in thread thickness. Benton primed the canvas with an opaque, off-white ground layer. Infrared reflectography reveals widely spaced graphite grid lines overall and a few loosely sketched graphite underdrawing lines in the two background figures. Benton originally drew the farmer's proper right elbow in a slightly higher position. He also raised a branch on the right side of the tree in the upper right corner. Benton used opaque paint, varying its consistency from thick and pastelike to thin and fluid. In general, the surface is thinly painted with some low impasto in the highlights, and the texture of the canvas weave is prominent. In many areas, Benton left narrow bands of thinly painted canvas between adjacent, more thickly painted edges. The painting is in excellent condition overall. Traction cracking and a fine craquelure are present in thinly painted regions. Minor pin-point areas of retouch are apparent throughout, predominantly in the upper left quadrant, and a narrow strip of retouch is present at the top right edge. Museum conservation staff removed the canvas from its original stretcher and lined it to an aluminum honeycomb panel during treatment in 1986. At this time, conservators also removed surface grime and discolored varnish, flattened canvas distortions, and applied a new layer of synthetic resin varnish with a moderately high sheen.



PROVENANCE  
To NAMA, 1975.

#### RELATED WORKS

*Study for "Lost Hunting Ground,"* c. 1924–26, oil on paper, 16¾ × 12 in. (42.5 × 30.5 cm), location unknown, illustrated in *Benton's America: Works on Paper and Selected Paintings*, exh. cat. (New York: Hirsch & Adler Galleries, 1991), 30, 61.



THOMAS HART BENTON (1889–1975)

*Over the Mountains*, c. 1924–26 †

Oil on canvas, mounted on aluminum honeycomb panel  
66¼ × 72 in. (168.3 × 182.9 cm)  
Bequest of the artist, F75-21/7

#### TECHNICAL NOTES

The loosely woven, medium-weight, plain-weave support has numerous slubs and irregularities. Benton primed the canvas with a thin, opaque, bright white ground before applying the overlying layers of opaque paint wet into wet. The surface texture varies from thinly painted regions with visible canvas texture to thick, high impasto. Benton used a palette knife as well as brushes to create the active surface. He left narrow bands of thinly painted canvas between most of the adjacent, thickly painted edges. He used transparent glazes in the shadows and also to tone the figures. Drip marks from an application of red glaze are present below the proper right hand of the lower left figure. He applied thin scumbles over thick paint, further emphasizing the underlying texture. Infrared reflectography was unable to penetrate the paint layers. The painting is in excellent condition. Some wide mechanical cracks are present in thickly painted regions, and a fine craquelure has developed in the thin, medium-rich shadows. A few small paint

losses and numerous minor areas of retouch are apparent overall. Museum conservation staff lined the canvas to an aluminum honeycomb panel during treatment in 1987. At this time, conservators also removed surface grime and discolored varnish, stabilized insecure areas of paint, flattened canvas distortions, and applied a synthetic resin varnish with a moderately high sheen.

PROVENANCE  
To NAMA, 1975.



THOMAS HART BENTON (1889–1975)

*Struggle for the Wilderness*, c. 1924–26 †

Oil on canvas, mounted on aluminum honeycomb panel  
66¼ × 72¼ in. (168.3 × 183.5 cm)  
Bequest of the artist, F75-21/9

#### TECHNICAL NOTES

The loosely woven, medium-weight, plain-weave support contains numerous slubs and irregularities. Benton applied a thin, opaque, off-white ground. Infrared reflectography reveals several faint graphite grid lines as well as fine paint strokes outlining the figures and marking the locations of shadows. The drawings beneath the small figures at the top center and lower left corner are more detailed than the final painted image. A few thick brushstrokes in the underlying paint layer suggest that the shape of the flag was altered slightly. Benton applied multiple layers of paint, and the surface texture varies from areas of thin paint with visible canvas texture to areas of thick paint with low impasto and pronounced brushwork. Paint is built up around the slubs and irregularities of the canvas weave. Small lumps of dried paint, which Benton mixed into the wet paint, are apparent in thinly painted regions. He applied red and brown glazes to the shadows and he outlined

several of the faces, hands, and other shapes using fluid brown paint. The painting is in excellent condition overall. A few pinpoint losses in the lower left corner and a few minor areas of retouch are apparent. Fine mechanical cracks are evident overall, and some fine traction cracks appear in the dark, thinly painted regions. Museum conservation staff lined the canvas to an aluminum honeycomb panel in 1987. At that time, conservators also removed surface grime and discolored varnish, stabilized insecure areas of paint, reduced splatters of green and metallic paint on the surface, flattened canvas distortions, and applied a synthetic resin varnish.

#### PROVENANCE

To NAMA, 1975.

#### RELATED WORKS

*Struggle for the Wilderness* (2 studies), c. 1923, pencil on paper, private collection, sold Sotheby's, Chicago, 21 June 2001, lot 1004; *Sketch for "Struggle for the Wilderness,"* 1924, pencil on paper, 9½ × 14½ in. (24.1 × 35.9 cm), Benton Trust, UMB Bank, n.a., Trustee; *Study for Mural*, 1925, oil on paper, 19 × 21¼ in. (48.3 × 54 cm), Benton Trust, UMB Bank, n.a., Trustee.



THOMAS HART BENTON (1889–1975)

#### *The Pathfinder*, c. 1926 †

Oil on canvas, mounted on aluminum honeycomb panel  
60½ × 42½ in. (152.7 × 107 cm)  
Inscribed on verso before mounting upper right: Chapter 2, Panel #1  
Bequest of the artist, F75-21/6

#### TECHNICAL NOTES

Benton applied a bright white ground to the loosely woven, medium-weight, plain-weave canvas. While he painted the sky,

shadows, and background figures thinly, he applied thick, opaque paint to the foreground and the highlights of the main figure, often using a palette knife. A long, vertical brushstroke in the paint beneath the pathfinder's powder horn corresponds to the butt of his gun, suggesting that the horn was added later. Benton also appears to have repainted the sky a lighter blue. The painting is in excellent condition overall. Some minor mechanical cracking, small losses, and several small areas of retouch appear in localized areas. Museum conservation staff lined the canvas to an aluminum honeycomb panel during treatment in 1987, at which time a synthetic varnish with a moderately high sheen was applied.

#### PROVENANCE

To NAMA, 1975.

#### RELATED WORKS

*The Pathfinder* (study for *American Historical Epic*), c. 1924, pencil on paper, 10 × 7¼ in. (25.4 × 19.7 cm), Benton Trust, UMB Bank, n.a., Trustee; *The Pathfinder*, 1924–26, oil on board, 14 × 11 in. (35.6 × 27.9 cm), Gerald Peters Gallery, Santa Fe; *Value Study for "The Pathfinder"* (*American Historical Epic*), 1926, oil on paper, 12 × 8½ in. (30.5 × 22.5 cm), Benton Trust, UMB Bank, n.a., Trustee.

#### EXHIBITIONS

American Institute of Architects and Architectural League of New York, *40th Annual Exhibition*, 20 April–2 May 1925, no cat.; New Gallery, New York, 12–28 February 1927, nos. 28–32, 36; American Institute of Architects and Architectural League of New York, *42nd Annual Exhibition*, 21 February–5 March 1927, no cat. (The series appears to have been divided between the two overlapping venues above. While it is not known which paintings were shown at the American Institute of Architects and Architectural League of New York, the catalogue for the New Gallery show lists *Discovery*, *Palisades*, *Aggression*, *Prayer*, *Retribution*, and *The Pathfinder*); American Institute of Architects and Architectural League of New York, *43rd Annual Exhibition*, 4 February–4 March 1928, unnumbered; Kansas City Art Institute, Mo., *Paintings and Drawings by Thomas Hart Benton*, January 1936, no cat.; Lakeside Press Galleries, Chicago, *Catalogue of a Loan Exhibition of Drawings and Paintings by Thomas Hart Benton*, 1 October–30 November 1937, nos. 1–5, 7–11 (as *History of the United States*); Associated American Artists Galleries, New York, *Thomas Hart Benton: Retrospective Exhibition*, 18 April–12 May 1939, unnumbered; University of Kansas Museum of Art, Lawrence, *Thomas Hart Benton*, 12 April–18 May 1958, nos. 6–10 (as *History of the Early United States*; it is not possible to discern from the exhibition catalogue which five paintings were shown); University Art Gallery, University of Arizona, Tucson, *Thomas Hart Benton: A Giant in American Art*, 15 October 1962–1 September 1963 (traveled), nos. 1–10 (as *Symbolic History of the United States in Two Chapters: Jesuit Missionaries as The Jesuits; Struggle for the Wilderness as French and Indian Wars*); Rutgers University Art Gallery, Brunswick, N.J.,



*Thomas Hart Benton: A Retrospective of His Early Years, 1907–1929*, 19 November–30 December 1972, nos. 42–51; Nelson-Atkins Museum of Art, Kansas City, Mo., *Thomas Hart Benton: An American Original*, 17 April 1989–22 July 1990 (traveled), nos. 68–71, 73, 77–81; Museo d'Arte Moderna della Città di Lugano, Villa Malpensata, Lugano, Switzerland, *Thomas Hart Benton*, 5 September–15 November 1992, nos. 23–32; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

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THOMAS HART BENTON (1889–1975)

*Construction, 1923* †

Ink with oil wash on canvas

27¾ × 23¾ in. (70.5 × 60.3 cm)

Signed upper right: Benton; signed and dated lower right: Benton 24;

signed lower right: Benton

Bequest of the artist, F75-21/42

TECHNICAL NOTES

The finely woven, plain-weave canvas has been lined to a heavy-weight canvas support using a wax-based adhesive. It is covered with a thin, bright white ground, over which Benton first sketched the composition in graphite before adding black ink and thin washes of oil paint. Ink lines appear both above and below the paint layers, which Benton applied wet into wet. The paint surface is fairly smooth, and the canvas texture is prominent. Benton left the ground exposed in places and removed some areas of wash to create highlights. Sgraffiti appear in some areas. Some flecks of silver leaf, possibly from the original frame, are present on and under the paint surface. The painting is covered with a thin, yellowed, natural resin varnish. Benton painted on top of the varnish in some areas. These additions are slightly matte in appearance and seem to follow the shapes of the composition rather than compensating for paint loss. They may have been painted after the artist initially considered the composition complete since he also signed "Benton 24" in ink on top of the varnish layer, to the right of an earlier signature inscribed before varnishing. The canvas has three small tears, numerous minor abrasions and pinpoint losses, and two vertical scratches in the paint that expose the white ground. Four small concave indentations are located near the left edge. No mechanical cracking is visible except in the underlying signature in the lower right corner.

PROVENANCE

To NAMA, 1974.

RELATED WORK

*Construction*, c. 1923, oil on illustration board, mounted on plywood, 20 × 21¾ in. (50.8 × 55.2 cm), Benton Trust, UMB Bank, n.a., Trustee.

EXHIBITIONS

Federal Reserve Bank of Kansas City, Mo., *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, 6 April–26 May 1989, unnumbered; Henry Art Gallery, University of Washington, Seattle, *Thomas Hart Benton: Works on Paper*, 12 May 1990–6 January 1991 (traveled), unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

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THOMAS HART BENTON (1889–1975)

*Crapshooters*, c. 1928 ÷

Tempera on pressboard  
48½ × 36½ in. (122.2 × 91.8 cm)  
Signed lower right: Benton  
Bequest of the artist, F75-21/14

TECHNICAL NOTES

Benton covered the pressboard panel with a thick ground layer that is probably gesso. Air released as this layer dried created innumerable pinpoint holes in the surface. Benton sketched the composition in red pencil or chalk, and red lines appear at the edges of many forms. Infrared reflectography reveals that Benton then used dark paint to further define the forms before applying thin washes, fine brushstrokes, and hatching lines. The paint layers have a granular texture because Benton did not thoroughly mix the pigments into the medium. *Crapshooters* has a history of flaking and cleaving paint and has been treated by Museum conservation staff several times. Small areas of retouch are present at the edges. There is a scratch at the bottom edge of the panel on the left side. The surface is matte in appearance with the exception of some localized areas of gloss that may be the result of chemicals applied during a previous cleaning. Under specular light, vertical brushstrokes are apparent overall and may relate to the varnish layer.

PROVENANCE

To NAMA, 1975.

RELATED WORKS

*The Crapshooters*, c. 1928, watercolor and pencil on paper, 16½ × 13½ in. (41.9 × 33.2 cm), Greenville County Museum of Art, S.C.; *The Crapshooters*, 1928, oil on canvas laid down on board, 15¾ × 12 in. (40 × 30.5 cm), location unknown, illustrated in Christie's,

New York, 4 December 1992, lot 145; *Deck Hands' Crap Game*, 1928, pencil, pen and ink, and wash on paper, 12 × 9 in. (30.5 × 22.9 cm), private collection; *The Arts of Life in America: Arts of the South*, 1932, tempera with oil glaze on linen, mounted on panel, 96 × 156 in. (243.8 × 396.2 cm), New Britain Museum of American Art, Conn.

EXHIBITIONS

Pennsylvania Academy of the Fine Arts, Philadelphia, 130th Annual Exhibition, 27 January–3 March 1935, no. 193; University Gallery, University of Minnesota, Minneapolis, *Contemporary Americans*, 1–23 February 1936, unnumbered; Lakeside Press Galleries, Chicago, *Loan Exhibition of Drawings and Paintings by Thomas Hart Benton*, 1 October–30 November 1937, no. 31; University Art Gallery, University of Arizona, Tucson, *Thomas Hart Benton: A Giant in American Art*, 15 October 1962–1 September 1963 (traveled), no. 14; Rutgers University Art Gallery, Brunswick, N.J., *Thomas Hart Benton: A Retrospective of His Early Years, 1907–1929*, 19 November–30 December 1972, no. 65; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Thomas Hart Benton: An Artist's Selection, 1908–1974*, 12 October 1974–7 January 1975 (traveled), no. 17; Henry Art Gallery, University of Washington, Seattle, *Thomas Hart Benton: Works on Paper*, 12 May 1990–6 January 1991 (traveled), unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

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THOMAS HART BENTON (1889–1975)

### *Minstrel Show*, 1934 †

Tempera with oil on Masonite

28½ × 35¾ in. (72.1 × 91.1 cm)

Signed lower right: Benton; inscribed on verso upper left: The picture was painted in 1934 from a drawing made of the scene in the West Virginia mountains (see "Artist in America"). The painting was done on gesso (masonite ground) with egg tempera and glazed with oil paint. It has been widely exhibited and has suffered damage several times. A final cleaning and restoration has been made, by my hand, in Feb. '64. Benton  
Bequest of the artist, F75-2/13

### TECHNICAL NOTES

Benton attached the unpainted, Masonite panel to the strainer with brass screws through the panel face. He then coated the panel and the embedded screw heads with a thick, slightly irregular layer of gesso. Infrared reflectography reveals graphite grid lines and a loose sketch of the scene, and one can see that Benton shifted the proper left ear of an audience member (lower right) to the right and raised the proper right forearm of a seated figure (lower left) slightly. In visible light, graphite lines can be seen in the hands of an audience member (lower left) and at the top edge of the orange curtain. The paint surface consists of thin layers of egg tempera covered in places with glazes of oil paint and thicker applications of oil paint in the highlights. The tempera has a granular texture due to imperfectly mixed particles of pigment. Benton incised the wet paint to indicate the cord that holds up the stage curtains. *Minstrel Show* has a history of localized, flaking paint. In addition to some slight cupping of the paint layer, there is a small amount of pinpoint paint loss. Minor mechanical cracking and traction cracking are also present in isolated areas. Benton treated the painting himself in 1964, and the retouch he applied is present above a discolored layer of natural resin varnish. In 1983 Museum conservation staff stabilized areas of insecure paint and applied a saturating synthetic varnish.

PROVENANCE  
To NAMA, 1975.

### RELATED WORK

*Minstrel Show*, 1934, lithograph, 11¾ × 8¼ in. (29.5 × 22.7 cm), illustrated in Creekmore Fath, *The Lithographs of Thomas Hart Benton* (Austin: University of Texas Press, 1969), 34.

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*Exhibition: A Giant in American Art*, exh. cat. (Birmingham, Mich.: Bloomfield Art Association, 1963), unpaginated; Creekmore Fath, *The Lithographs of Thomas Hart Benton* (Austin: University of Texas Press, 1969), 34; NAMA 1974, unpaginated; Kathleen Patterson, "Nelson Gallery in Benton Will," *Kansas City Times*, 26 February 1975, 1A, 1B; "Tom Benton's Kansas City Legacy and 'Persephone,'" *Kansas City Times*, 28 February 1975, 34; Donald Hoffmann, "Art Talk," *Kansas City Star*, 7 March 1976, 3F; "Paintings from the Thomas Hart Benton Bequest," *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), March 1976, unpaginated; Archie Green, "Thomas Hart Benton's Folk Musicians," *JEMF Quarterly* 12 (Summer 1976), 74–90; *Genre*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 17, 32; *Thomas Hart Benton: Chronicle of America's Folk Heritage*, exh. cat. (Annandale-on-Hudson, N.Y.: Bard College, 1984), 78; NAMA 1989a, 212; NAMA 1991, 193, Henry Adams, *Thomas Hart Benton: Drawing from Life*, exh. cat. (New York: Abbeville Press, 1990), 123; Randall R. Griffey, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 95.



THOMAS HART BENTON (1889–1975)

*The Sun Treader (Portrait of Carl Ruggles)*, c. 1934 †

Tempera with oil on canvas, mounted on panel  
 45 × 38 in. (114.3 × 96.5 cm)  
 Signed lower right: Benton  
 Gift of the Friends of Art, 36-4

#### TECHNICAL NOTES

Benton glued the heavyweight, coarsely woven, plain-weave canvas to a Masonite panel before applying a brilliant white ground,

which is probably gesso. The surface texture of the ground layer is uneven, with prominent ridges related to the canvas weave and small, irregular lumps. Infrared reflectography reveals two types of graphite grid lines beneath the paint surface: finely spaced lines in the face and widely spaced lines in the other parts of the painting. Fragments of Benton's loosely sketched underdrawing are also visible, revealing that he repositioned the legs of the chair. He used washes and fine lines in egg tempera to define the forms. Clumps of imperfectly ground and mixed pigment are present in the paint surface. Benton used a palette knife to create the textured wooden floor. He applied thin oil paint glazes to the figure and the floor, and thick, warm-toned glazes to the piano and some areas of the background. Opaque oil paint with some low impasto appears in the highlights. The painting is in good condition overall. There is a small amount of abrasion in the glazes of the hair and the proper left leg. Traction cracks appear in some areas and the paint has become increasingly transparent. Some of Benton's brushstrokes and a few small areas of retouch appear above the varnish, which is most likely synthetic and is clear and in good condition.

#### PROVENANCE

To (Walker Galleries, New York); to the Friends of Art, Kansas City, Mo., January 1936; to NAMA, 1936.

#### RELATED WORKS

*Carl Ruggles*, 1934, pencil on paper, 8 × 6 in. (20.3 × 15.2 cm), Benton Trust, UMB Bank, n.a., Trustee; *Carl Ruggles*, 1934, pencil on paper, 8½ × 7 in. (21.6 × 17.9 cm), location unknown, illustrated in *Thomas Hart Benton: A Personal Commemorative*, exh. cat. (Joplin, Mo.: Spiva Art Center, 1973), 103.

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Museum of Fine Arts) 2 (1–15 March 1936), 4; "Friends of Art," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (15–31 March 1936), 3; Karl Freund, "Thomas Hart Benton, Realist," *Ringmaster* 1 (November 1936), 36, 45 (as *The Sun-Treader*); "Art News," *Kansas City Journal-Post*, 27 December 1936, 2B; "Important Steps toward Becoming Art Center by Kansas City in 1936," 27 December 1936, Scrapbook, NAMA Archives; "Friends of Art to Meet," *Kansas City Times*, 21 January 1937, 6 (as *Sun-Treader*); "Painting Draws Interest," *Denver Post*, [1937], 16, clipping, NAMA curatorial files; "William Rockhill Nelson Gallery of Art," *Shoppers' Guide*, 19 October 1937, Scrapbook, NAMA Archives; "Western Art (in Colorado)," *London Studio* 14 (November 1937), 265 (as *Portrait of Charles Ruggles*); *The Third Annual Exhibition of Paintings by Artists West of the Mississippi*, exh. cat. (Colorado Springs: Colorado Springs Fine Arts Center, 1937), unpaginated (as *Portrait of Charles Ruggles*); H[enry] C. H[askell], "The Friends of Art Present a Portrait to the Gallery," *Kansas City Star*, 29 December 1939, 6; H[enry] C. H[askell], "The Friends of Art Acquire an American Scene by Marsh," *Kansas City Star*, 20 December 1940, unpaginated; NAMA 1941, 149, 158, 166; *Thomas H. Benton* (New York: American Artists Group, 1945), unpaginated (as *Portrait of Carl Ruggles*); *Musical Digest* 27 (July 1946), cover; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; *Benton Retrospective*, exh. cat. (Omaha, Neb.: Joslyn Art Museum, 1951), unpaginated (as *Portrait of Carl Ruggles*); "Modern Art Group on Exhibit," *Wichita (Kans.) Beacon*, 22 April 1956, 12C; "Museum Features Exhibit of American Art," *Wichita (Kans.) Beacon*, 29 April 1956, 4B; "Two Art Exhibits Currently Offered at Art Museum," *Wichita (Kans.) Eagle*, 29 April 1956, 4E; Lloyd Goodrich, "Thomas Hart Benton," in *New Art in America: Fifty Painters of the 20th Century*, ed. John Baur (Greenwich, Conn.: New York Graphic Society, 1957), 129; "A Hectic Time as Benton Prepares for Big Show," *Kansas City Star*, 4 April 1958, 10 (as *Portrait of Carl Ruggles*); *Thomas Hart Benton*, exh. cat. (Lawrence: University of Kansas Museum of Art, 1958), unpaginated (as *Portrait of Carl Ruggles*); NAMA 1959, 255; Robert K. Sanford, "Behold The Forgotten 40s," *Kansas City Star*, 25 February 1962, 2D (as *Portrait of Carl Ruggles*); Robert K. Sanford, "Tom Benton's Art Show Recalls Stormy Career," *Kansas City Star*, 23 June 1963, 1D; *Mid-America in the Thirties: The Regionalist Art of Thomas Hart Benton, John Stuart Curry, and Grant Wood*, exh. cat. (Des Moines, Iowa: Des Moines Art Center, 1965), unpaginated; Allan Kemler, "Sun Treader in U.S. Premiere," *Christian Science Monitor*, 3 February 1966, 6; Donald L. Hoffmann, "For Friends of Art: Four Lively Paintings," *Kansas City Star*, 1 May 1966, 1F; John Kirkpatrick, "The Evolution of Carl Ruggles," *Perspectives of New Music* 4 (Spring/Summer 1968), 162 (as *Sun-treader*); *Thomas Hart Benton, An American in Art: A Professional and Technical Autobiography* (Lawrence: University Press of Kansas, 1969), 103 (as *Portrait of Carl Ruggles*); *Thomas Hart Benton*, exh. cat. (Madison, Wisc.: Madison Art Center, 1970), unpaginated (as *Portrait of Carl*

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THOMAS HART BENTON (1889–1975)

### *Hollywood*, 1937–38 †

Tempera with oil on canvas, mounted on panel  
 56 × 84 in. (142.2 × 213.7 cm)  
 Signed lower left: Benton  
 Bequest of the artist, F75-21/12

### TECHNICAL NOTES

Benton mounted the plain-weave, medium-weight linen canvas to two joined plywood panels using an unknown adhesive. Because the support warped, he later attached metal plates to the corners of the strainer and connected the corners diagonally with a single strand of wire.<sup>1</sup> Benton applied an uneven layer of opaque, bright white ground that appears to be gesso. Graphite lines marking the edges of the composition show through many of the thinly painted regions. These lines indicate that Benton shifted a vertical post on the corner of the wooden dock, omitted a second post, and narrowed the knot of the tie worn by the figure at the bottom right. Infrared reflectography reveals a few graphite grid lines and graphite outlines surrounding many of the forms, a few of which were repositioned in paint. A diagonal line extending from the cameraman on the dock toward the steeple in the distance does not relate to the final composition and may indicate a change. After adding thin paint strokes to further define the forms, Benton rendered the overlying composition with fine brushstrokes and multiple layers of thin, fluid egg tempera paint. Clumps of undispersed pigment are scattered throughout. He also apparently used some oil paint and glazes in selected areas. The thick gesso and paint have developed wide, cupping mechanical cracks overall. Eight inches from the top edge, a horizontal ridge with cracks and slight cupping corresponds to the join of the two support panels. A small amount of retouch is scattered throughout, concentrated on the central figure. Frame abrasion and gesso loss are located on the outermost edges. Benton overpainted many areas of the painting during a restoration in 1966. Museum conservation staff removed this overpaint during treatment in 1982, at which time they also retouched paint losses and applied a synthetic varnish with a moderately high sheen.

## PROVENANCE

To NAMA, 1975.

## RELATED WORK

*Burning of Chicago*, 1937, graphite, ink, and wash on paper, 13½ × 10½ in. (34.3 × 26.7 cm), location unknown, illustrated in Thomas Hart Benton, *Tom Benton Drawings: A Collection of Drawings*. (Columbia: University of Missouri Press, 1968), 99.

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#### NOTE

1. Benton described on a paper label, affixed to the back of the panel, his attempt to stabilize the painting. See transcript, NAMA curatorial files.



THOMAS HART BENTON (1889–1975)

*Persephone*, 1938–39 †  
(*Rape of Persephone*)

Tempera with oil glazes on canvas, mounted on panel

72 $\frac{1}{8}$  × 56 $\frac{1}{16}$  in. (183.2 × 142.4 cm)

Signed lower left: Benton

Purchase: acquired through the Yellow Freight Foundation Art Acquisition Fund and the generosity of Mrs. Herbert O. Peet, Richard J. Stern, the Doris Jones Stein Foundation, the Jacob L. and Ella C. Loose Foundation, Mr. and Mrs. Richard M. Levin, and Mr. and Mrs. Marvin Rich, F86-57

#### TECHNICAL NOTES

Benton adhered the even, medium-weight, plain-weave canvas to a plywood panel using an unknown adhesive and screws inserted from the front. The intact tacking margins indicate that the dimensions are original. Benton used a brush to apply what appears to be a thick, uneven gesso, which, owing to air released during the drying process, has pinpoint holes throughout. Infrared reflectography reveals finely spaced vertical and horizontal graphite lines in the woman's face and widely spaced grid lines in other regions of the painting. Freely drawn graphite lines in the foreground, upper left, and the lips of the woman can be seen in normal light. Above this underdrawing, Benton applied painted outlines and hatching lines before rendering the overlying image. Thick brushstrokes indicative of oil paint are present in the underlying paint layers of the man's shirt, the tree stump, the white handkerchief, and the field at the upper left. These layers are covered by tempera paint. Persephone's flesh is mostly oil paint with some defining details in tempera. The background appears to be largely tempera with some overlying oil glazes. Oil glazes are also present in localized areas of the female figure, the tree trunk, the foliage of the foreground and background, the water, and the man's face. Benton

generally applied the tempera paint in parallel brushstrokes, often following the contours of the forms. Agglomerates of pure pigment are visible throughout. Thick brushstrokes in the underlying paint layer indicate slight changes in the position of the woman's proper left knee and proper right elbow. The underdrawing suggests that Benton also widened the woman's lips. Both the gesso and the paint layer are cracked and cupping overall but appear to be stable. Numerous small paint losses are evident throughout. Small amounts of discolored varnish and grime have collected in the cracks and pinholes of the paint surface. Benton restored the painting extensively twice, in 1966 and 1971.<sup>1</sup> During treatment in 1988, Museum conservation staff removed soot, discolored and delaminating varnish, and the discolored retouch applied by Benton. They filled and toned areas of paint loss and applied an even, saturating, synthetic varnish with a moderately high sheen.

#### PROVENANCE

To Benton Trust, UMB Bank, n.a., Trustee, 1975; to NAMA, 1986.

#### RELATED WORKS

Alfred Eisenstaedt, *Thomas Hart Benton Painting "Persephone,"* 1938, gelatin silver print, 20 × 16 in. (50.8 × 40.6 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; Sketchbook (3 studies of *Persephone*), c. 1938, pencil on paper, 9 × 12 in. (22.9 × 30.5 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Studies for "Persephone,"* 1938–39, graphite on paper, 18½ × 14½ in. (47 × 36.8 cm), Kemper Museum of Contemporary Art and Design, Kansas City, Mo.; *Studies for "Persephone,"* 1938–39, pencil, 18 × 10½ in. (45.7 × 26.7 cm), location unknown, illustrated in *Thomas Hart Benton: A Personal Commemorative*, exh. cat. (Joplin: Spiva Art Center, Missouri Southern State College, 1973), 106; *Study for "Persephone,"* 1938–39, pencil on paper, 7½ × 6½ in. (19.1 × 16.5 cm), location unknown, illustrated in *Thomas Hart Benton: A Personal Commemorative*, exh. cat. (Joplin, Mo.: Spiva Art Center, 1973), 107; *Model for "Persephone,"* c. 1938–39, clay, location unknown, illustrated in Gibson Dances, "The Creation of Thomas Benton's *Persephone*," *American Artist* 4 (March 1940), 6; *Study for "Persephone,"* 1939, pencil on paper, 20½ × 14½ in. (53 × 36.8 cm), Benton Trust, UMB Bank, n.a., Trustee; *Study of Leg for the Painting "Persephone,"* 1939, pencil on paper, 9½ × 7 in. (24.1 × 17.8 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Study Version of "Persephone,"* 1939, egg tempera and oil on panel, private collection.

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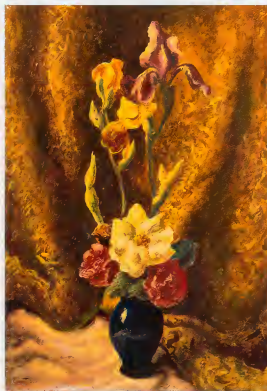
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Came from Missouri—and He Showed 'Em," *Smithsonian* 20 (April 1989), 99–101; John Garrity, "Spit and Vinegar: At His Centennial, Tom Benton Still Riles the Critics," *Connoisseur* 219 (April 1989), 130–31; Robert Hughes, "Tarted Up till the Eye Cries Unele," *Time*, 1 May 1989, 80–81; Peter Von Ziegesar, "Thomas Hart Benton," *New Art Examiner* 17 (September 1989), 61; Michael Brenson, "At Whitney, a Look Back at Thomas Hart Benton," *New York Times*, 17 November 1989, C30; "Thomas Hart Benton," *Nine* 4 (November 1989), 18–19; Erika Doss, "The Art of Cultural Politics: From Regionalism to Abstract Expressionism," in *Recasting America: Culture and Politics in the Age of Cold War*, ed. Lary May (Chicago: University of Chicago Press, 1989), 211; Bob Priddy, *Only the Rivers Are Peaceful: Thomas Hart Benton's Missouri Mural* (Independence, Mo.: Independence Press/Herald Publishing House, 1989), 143, 151–53; John L. Ward, *American Realist Painting, 1945–1980* (Ann Arbor, Mich.: UMI Research Press, 1989), 6–7; Douglas Hurt and Mary K. Dains, eds., *Thomas Hart Benton: Artist, Writer, Intellectual* (Columbia: State Historical Society of Missouri, 1989), 43, 45, 97, 111, 127, 133, 160; *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, exh. cat. (Kansas City, Mo.: Federal Reserve Bank of Kansas City, 1989), unpaginated; NAMA 1989a, 284–93; NAMA 1989b, 13–14; William Wilson, "Benton's Epics from the Soil," *Los Angeles Times*, 29 April 1990, 92; "Thomas Hart Benton: The Mood and Character of America," *Art of California* 3 (July 1990), 24, 27; Henry Adams, "Thomas Hart Benton," in *International Dictionary of Art and Artists*, ed. James Vinson (Chicago: St. James Press, 1990), 1:942–43; Henry Adams, *Thomas Hart Benton: Drawing from Life*, exh. cat. (New York: Abbeville Press, 1990), 160, 177, 180–83; *The Society of Fellows Silver Anniversary* (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1990), unpaginated; Pete Szilagyi, *American Statesman* (Austin, Tex.), [1990], clipping, NAMA curatorial files; Roger Ward, "Selected Acquisitions of European and American Paintings at the Nelson-Atkins Museum of Art, Kansas City, 1986–1990," *Burlington Magazine* 133 (February 1991), 157, 159; Alan Wallach, "Regionalism Redux," *Art Quarterly* 43 (June 1991), 267, 275; *Benton's America: Works on Paper and Selected Paintings*, exh. cat. (New York: Hirsch & Adler Galleries, 1991), 59; Erika Doss, *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism* (Chicago: University of Chicago Press, 1991), 253–54, 258, 281; NAMA 1991, 5, 196–97; Rudy Chiappini, ed., *Thomas Hart Benton*, exh. cat. (Lugano, Switzerland: Museo d'Arte Moderna, 1992), 102, 106–9, 165–66; Aliee Thorson, "The Nelson Celebrates Its 60th," *Kansas City Star*, 18 July 1993, 15; Dr. Ruth Westheimer, *The Art of Arousal* (New York: Abbeville Press, 1993), 55; NAMA 1993a, 56, 229, 248; NAMA 1993b, 109; Fred G. See, "Something Reflective: Technology and Visual Pleasure," *Journal of Popular Film and Television* 22 (Winter 1995), 163–64, 170n5; Ted Loos, "An All-American Show: The Midwest Offers a Millennium of Homegrown Art," *Art & Antiques* 18 (May 1995), 110; Nina Felshin, "Women's Work: A Lineage, 1966–1994," *Art Journal* 54 (Spring 1995), 82; Sally Valongo, "An Exeiting Look at America," *Toledo (Ohio) Blade*,

8 October 1995, 8; Kathryn C. Johnson, ed., *Made in America: Ten Centuries of American Art*, exh. cat. (New York: Hudson Hills Press, 1995), 151; Robert W. Butler, "Peeping Thomas," *Kansas City Star*, 27 February 1996, E6; Alice Thorson, "Nelson Exhibition Gives the People What They Want," *Kansas City Star*, 17 March 1996, I3; Alice Thorson, "Nelson Art Exhibition Spans 1,000 Years—And All of It Was 'Made in America,'" *Kansas City Star*, 24 March 1996, I3; Robert W. Butler, "An Unauthorized Benton Pops up in 'Evita,'" *Kansas City Star*, 29 December 1996, J3; Alice Thorson, "Life Imitates Art," *Kansas City Star*, 11 October 1997, E1; R. W. Apple Jr., "Pleasures in the Heartland: 'About as Fur as They C'n Go!'" *New York Times*, 17 July 1998, 38; James M. Dennis, *Renegade Regionalists: The Modern Independence of Grant Wood, Thomas Hart Benton, and John Stuart Curry* (Madison: University of Wisconsin Press, 1998), 136, 139; James Leggio and Barbara Burn, eds., *On Modern American Art: Selected Essays by Robert Rosenblum* (New York: Harry N. Abrams, 1999), 38–39; Philip Dacey, *The Deathbed Playboy: Poems by Philip Dacey* (Cheney: Eastern Washington University Press, 1999), cover; Barbara Jaffee, "The Abstraction Within: Diagrammatic Impulses in Twentieth Century American Art, Pedagogy, and Art History," Ph.D. diss., University of Chicago, 1999, 134, 257; *Thomas Hart Benton: Exhibition of Paintings*, exh. cat. (New York: Owen Gallery, 2000), 27, 66; "This Is a Famous Painting Called 'Persephone,'" *Kansas City Star Magazine*, 10 June 2001, 20; Susan Kerslake, *Seasoning Fever* (Erin, Ontario: Porcupine's Quill, 2002), cover; *University Daily Kansan Jayplay* (Lawrence, Kans.), 6 November 2003, cover, 2; Marjorie B. Searle and Roland Netsky, *Leaving for the Country: George Bellows at Woodstock* (Rochester, N.Y.: Memorial Art Gallery of the University of Rochester, 2003), 49; Scott Kerr and R. H. Dick, *An American Art Colony: The Art and Artists of Ste. Genevieve, Missouri, 1930–1940* (St. Louis: McCaughey & Burr Press, 2004), 172–73, 181; Randall R. Griffey, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 96–98.

#### NOTE

1. Benton described the history of the painting, including his conservation work, on two paper labels affixed to the back of the panel. See transcript, NAMA curatorial files.



#### THOMAS HART BENTON (1889–1975)

##### *Vase of Flowers*, 1940

Oil and tempera on pressboard  
20 3/4 × 14 3/16 in. (52.7 × 36.4 cm)  
Signed lower left: Benton  
Gift of Mr. and Mrs. Milton McGreevy, F74-43

#### TECHNICAL NOTES

Benton applied the thick, opaque, bright white ground, which is probably gesso, to the pressboard panel. Under normal light, a graphite underdrawing is evident beneath the central yellow flower, the outer edges of the iris blooms at the top, and the vase. Benton executed the overlying painting with oil paint and egg tempera. The paint was primarily thin, fluid, and medium-rich. Benton's brushstrokes are prominent, with low impasto at their edges. Traction cracks are present in the medium-rich areas of dark brown paint, mechanical cracks appear overall, and localized areas of active lifting and flaking paint appear under raking light. A few pinpoint paint losses are present in the top right quadrant, the uppermost blossoms, and at the right edge. The thin paint layers have become increasingly transparent over time. The thick, uneven, and yellowed varnish is probably a natural resin and has a moderately high sheen.

#### PROVENANCE

To Milton McGreevy, Shawnee Mission, Kans., 1940; to NAMA, 1974.

#### EXHIBITION

Federal Reserve Bank of Kansas City, Mo., *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, 6 April–26 May 1989, unnumbered, not in cat.

#### REFERENCES

"Auction of Art of 40," *Kansas City Times*, 28 June 1940, 11; "Art Is Their Receipt," *Kansas City Times*, 3 July 1940, 3.





# THOMAS HART BENTON (1889–1975)

## *Morning Glories*, c. 1943–45

Mixed media on Masonite  
 22¾ × 15½ in. (57.8 × 38.4 cm)  
 Signed lower left: Benton.  
 Gift of Mr. and Mrs. Thomas Dunnichliffe, F85-30

## TECHNICAL NOTES

The Masonite panel is slightly convex but appears to be structurally sound. Benton applied the opaque, off-white ground, which is likely gesso. No underdrawing is apparent under normal lighting conditions. Benton may have underpainted the composition with dark, slightly transparent umber paint before applying the overlying layers of oil paint and a matte paint, which may be egg tempera, casein, or gouache. The surface is thinly painted overall; however, the brushwork is pronounced. Incised lines are visible at the edges of flower petals and leaves. Oil paint glazes tone many of the rock shapes and dark regions of the painting. Benton did not thoroughly disperse his pigments into the medium, with the result that clumps of pure pigment are scattered throughout. Extremely fine cracking and widely spaced mechanical cracks have developed overall. There appears to be a significantly discolored, uneven natural resin varnish on the surface, resulting in an overall tonality shift. There are paint strokes above this varnish layer in the blue flowers and signature. Museum conservation staff treated the painting in 1987 to address localized areas of lifting and flaking paint. An isolating layer of Soluvar varnish was applied, paint losses were retouched, and a final layer of Soluvar was brushed onto the surface.

## PROVENANCE

To Mr. and Mrs. Thomas Dunnichliffe; to NAMA, 1985.

## EXHIBITIONS

Associated American Artists Galleries, New York, *Thomas Benton*, 9 April–3 May 1941, no cat.; Henry Art Gallery, University

of Washington, Seattle, *Thomas Hart Benton: Works on Paper*, 12 May 1990–6 January 1991 (traveled), no cat.; Federal Reserve Bank of Kansas City, Mo., *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, 6 April–26 May 1989, unnumbered.

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# THOMAS HART BENTON (1889–1975)

## *Still Life with Flowers*, 1946

Oil on canvas, mounted on panel  
 20½ × 14 in. (52.4 × 35.6 cm)  
 Signed and dated lower right: Benton 46  
 Gift of Mr. and Mrs. B. B. Geyer, 64-30/1

## TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas is mounted to a pressboard support with an unknown adhesive. Paint on the panel edges, the lack of a cusping pattern, and the absence of

stretcher cracks suggest that the panel is part of the original construction. The opaque, bright white ground was probably commercially applied. Benton applied a warm, muted peach imprimatura layer overall, above which he applied thin, fluid paint strokes that follow the contours of forms. He applied thick paint with a paste-like consistency and a moderate impasto to the leaves, dish, and highlights of the flowers. Thin orange and violet glazes cover the flower petals, and dark glazes are present in areas of shadow. A few areas of paint loss are visible in the upper part of the background. The selectively applied varnish is probably synthetic and has a moderately high sheen.

#### PROVENANCE

To B. B. Geyer, 1946; to NAMA, 1964.



THOMAS HART BENTON (1889–1975)

*Desert Still Life*, 1951 +  
(*Desert Still Life*, Wyoming)

Tempera with oil on canvas, mounted on panel  
27¼ × 35¾ in. (68.9 × 89.9 cm)  
Signed and dated lower right: Benton '51  
Bequest of the artist, F75-21/45

#### TECHNICAL NOTES

The medium-weight, plain-weave canvas, which Benton attached to a plywood panel with an unknown adhesive, has numerous slubs and irregularities. Benton incorporated a coarse additive (possibly sand) to the bright white ground, which is probably gesso, to create a slightly gritty surface texture. He then built up the forms with thin layers of tempera paint, adding warm oil paint glazes to the shadows and opaque, white oil paint to the clouds at the horizon and to the white highlights in the bones and rocks. Overall the paint layers are thin, and the texture of the canvas remains visible throughout. The painting is in good condition with no evidence of cracks or instability. A small scratch is present at the bottom edge,

with three pinpoint losses of paint. Additional scratch lines are located at the right edge and have been retouched. Other minor areas of retouch, which are discolored and matte in appearance, are located in the sky and at the edges. The surface coating, which appears to be a thick synthetic varnish, is discolored and darkened and has a moderately high sheen. The varnish does not extend to the fold-over edge, indicating that the painting was varnished in the frame.

#### PROVENANCE

To NAMA, 1975.

#### RELATED WORK

*Desert Still Life with Skull*, n.d., oil on cotton duck cloth on plywood, 6¾ × 9½ in. (17.1 × 24.1 cm), Benton Trust, UMB Bank, n.a., Trustee.

#### EXHIBITIONS

University of Kansas Museum of Art, Lawrence, *Thomas Hart Benton*, 12 April–18 May 1958, no. 66; University Art Gallery, University of Arizona, Tucson, *Thomas Hart Benton: A Giant in American Art*, 15 October 1962–1 September 1963 (traveled), no. 31 (as *Desert Still Life*, Wyoming); Federal Reserve Bank of Kansas City, Mo., *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, 6 April–26 May 1989, unnumbered; Henry Art Gallery, University of Washington, Seattle, *Thomas Hart Benton: Works on Paper*, 12 March 1990–6 January 1991, unnumbered; Birger Sandzén Memorial Gallery, Lindsborg, Kans., *Midwest Art Exhibition*, 6–31 March 1991, no cat.; Neue Nationalgalerie, Berlin, Germany, *George Grosz: Berlin–New York*, 21 December 1994–30 July 1995 (traveled), no. III-22; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

*Thomas Hart Benton*, exh. cat. (Lawrence: University of Kansas Museum of Art, 1958), unpaginated (as 1956); *Thomas Hart Benton: A Giant in American Art*, exh. cat. (Tucson: University Art Gallery, University of Arizona, 1962), unpaginated (as *Desert Still Life*, Wyoming); Matthew Baigell, *Thomas Hart Benton* (New York: Harry N. Abrams, 1974), 11, 224; Kathleen Patterson, "Nelson Gallery in Benton Will," *Kansas City Times*, 26 February 1975, 1B; *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, exh. cat. (Kansas City, Mo.: Federal Reserve Bank of Kansas City, 1989), unpaginated; Pete Szilagyi, *American Statesman* (Austin, Tex.), [1990], clipping, NAMA curatorial files; NAMA 1991, 198; *George Grosz, Berlin–New York*, exh. cat. (Berlin, Germany: Ars Nicolai, 1994), 119; Randall R. Griffey, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 100–101.





THOMAS HART BENTON (1889–1975)

### *Open Country*, 1952 †

Tempera with oil on canvas, mounted on panel

27¼ × 35¼ in. (69.2 × 89.5 cm)

Signed and dated lower right: Benton '52; inscribed on panel verso; price \$3500.00; "Open Country" Thomas H. Benton / Oil painting—Varnished with methyl methacrylate varnish

Bequest of David L. and Elise B. Sheffrey, F89-33

### TECHNICAL NOTES

Benton mounted the extremely fine, lightweight, plain-weave canvas to a plywood panel with an unknown adhesive, attaching the tacking margins to the panel with widely spaced tacks. The paint film does not extend to the tacking edges, which are intact, indicating that the dimensions are original. The opaque, off-white ground was commercially applied. Graphite lines can be seen with visible light beneath the paint of the fence on the left side. The overlying paint varies from thick and pastelike to thin and medium-rich with visible canvas texture. The sky is well blended with minimal brushwork, whereas the fields and foreground contain visible brushwork and low impasto, some of which Benton applied with a palette knife. The artist appears to have repainted the sky a darker blue over a lighter color, and the lighter underlying tone is evident on the outermost edges. He also adjusted a few of the lines of the windmill by overpainting with an opaque, light-colored paint and made a few slight adjustments to the legs of two cows in the distance, located at the left and the lower right. The earlier outlines of these objects are evident beneath the paint. Several fine, predominantly horizontal mechanical cracks have developed in the sky. In 1989 Museum conservation staff removed surface film, varnished the painting, filled and toned paint losses and abrasions, and applied a final layer of synthetic varnish. There appears to be a slightly discolored natural resin varnish beneath the synthetic varnish, particularly noticeable on the horizon line at the left side.

### PROVENANCE

To David L. and Elise B. Sheffrey; to NAMA, 1989.

### RELATED WORK

*Open Country*, c. 1950–52, oil on board, 10 × 14 in. (25.4 × 35.6 cm), private collection.

### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *4th Mid-American Annual*, 1954, 13–29 March 1954, no. 9; University of Kansas Museum of Art, Lawrence, *Thomas Hart Benton*, 12 April–18 May 1958, no. 59; University of Iowa Museum of Art, Iowa City, *Plain Pictures: Images of the American Prairie*, 18 August 1996–27 July 1997 (traveled), unnumbered; Aichi Prefectural Museum of Art, Nagoya, Japan, *A Century of the American Dream*, 23 November 2000–25 March 2001 (traveled), no. II-19; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

### REFERENCES

*4th Mid-American Annual*, 1954, exh. cat. (Kansas City, Mo.: Mid-America Artists Association, 1954), unpaginated; *Thomas Hart Benton*, exh. cat. (Lawrence: University of Kansas Museum of Art, 1958), unpaginated; Matthew Baigell, *Thomas Hart Benton* (New York: Harry N. Abrams, 1974), 11, 229; Erika Lee Doss, "Regionalists in Hollywood: Painting, Film, and Patronage, 1925–1945," Ph.D. diss., University of Minnesota, 1983, 247; NAMA 1991, 199; "Images of the American Prairie," *American Artist* 60 (October 1996), 61; Joni L. Kinsey, *Plain Pictures: Images of the American Prairie*, exh. cat. (Washington, D.C.: Smithsonian Institution Press, 1996), 160–61; *A Century of the American Dream*, exh. cat. (Nagoya: Aichi Prefectural Museum of Art, 2000), 53; Randall R. Griffey, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 95, 98–99.



THOMAS HART BENTON (1889–1975)

*The Seneca Discover the French*, 1956–57

Oil on pressboard  
 17 $\frac{1}{16}$  × 14 $\frac{3}{4}$  in. (43.3 × 35.9 cm)  
 Signed lower right: Benton  
 Bequest of the artist, F75-21/16

TECHNICAL NOTES

The pressboard panel has been cropped on the right edge, probably after it was painted. The paint film does not extend to the top, left, or bottom edges, where a thin strip of the commercially applied, opaque, beige ground is evident. By contrast, the paint layer extends to the very edge of the panel on the right side, where a shape that closely matches the loincloths of other Seneca figures appears. Benton applied a thin, warm brown imprimatura overall. Lines of Benton's graphite underdrawing are visible under normal light between several shapes and on the left edge. Benton used a direct painting technique with fine paint strokes and prominent brushwork. The consistency of the paint is primarily thin and fluid with some pastelike, low impasto in the lower foreground. Fine, parallel hatching lines are evident on the figures and in the foreground. A small crease in the panel is evident at the lower right corner with no associated paint loss. Short brush hairs are embedded in the paint of the water. The painting is unvarnished.

PROVENANCE

To NAMA, 1975.

RELATED WORKS

*Figure Study*, 1956, graphite on paper, 10 $\frac{3}{16}$  × 12 $\frac{1}{16}$  in. (25.9 × 30.6 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Figure*

*Study*, 1956, graphite on paper, 20 $\frac{1}{2}$  × 14 $\frac{9}{16}$  in. (52.1 × 37.1 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Finished Working Study for "The Seneca Discover the French,"* 1956, casein and graphite on paper, 28 $\frac{5}{8}$  × 22 $\frac{7}{8}$  in. (73.3 × 58.1 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Sketch for "The Seneca Discover the French,"* 1956, pen, ink, and brown wash on paper, 16 $\frac{1}{2}$  × 14 $\frac{1}{4}$  in. (41.9 × 36.2 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Study for Foreground Indian*, 1956, graphite on paper, 16 $\frac{1}{2}$  × 12 $\frac{1}{4}$  in. (41.9 × 31.1 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Study for Foreground Indian*, 1956, graphite on paper, 30 × 20 in. (76.2 × 50.8 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *The Seneca Discover the French*, 1957, mural, 6 × 7 ft., Power Authority of the State of New York, St. Lawrence–FDR Visitors Center.

EXHIBITIONS

Federal Reserve Bank of Kansas City, Mo., *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, 6 April–26 May 1989, unnumbered; Meadows Museum, Southern Methodist University, Dallas, Texas *Realism*, 29 March 1991–3 May 1992 (traveled), unnumbered.

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*Kansas City Remembers: Thomas Hart Benton, 1889–1975*, exh. cat. (Kansas City, Mo.: Federal Reserve Bank of Kansas City, 1989), unpaginated; *Texas Realism*, exh. cat. (Dallas: Meadows Museum, Southern Methodist University, 1991), unpaginated.



# THOMAS HART BENTON (1889–1975)

## *Farm Sale with Pop and the Boys*, 1962

Oil on canvas board  
 16 $\frac{1}{2}$  × 14 in. (42.9 × 35.6 cm)  
 Signed and dated lower left: Benton / 62  
 Gift of Mr. and Mrs. Ewing Kauffman in commemoration of the 1985  
 Kansas City Royals Baseball Club's World Series Championship, F86-48

## TECHNICAL NOTES

The slightly concave artist-board support was commercially primed with a thin, bright white ground. Horizontal graphitic lines appear in visible light in the upper left corner due to an increased transparency of the paint in the sky, and infrared reflectography reveals that Benton drew a pencil grid over the entire surface, probably to transcribe a study composition. The original sound hole of the guitar, which Benton moved, is slightly visible under normal light and can be clearly seen using infrared reflectography. Benton defined the forms using thin, opaque layers of oil paint. The canvas weave is prominent throughout. The painting is in excellent condition with no losses, abrasion, cracking, or other damage. An incised diagonal line that does not relate to the composition is located on the banjo player's proper left arm. Two small areas of matte retouch are located at the proper left of the banjo player's jacket and the proper right shoulder of the farmer on the left, who stands with his hand in his pocket. The slightly discolored varnish is most likely a synthetic resin.

## PROVENANCE

To Mr. and Mrs. Ewing Kauffman; to NAMA, 1986.

## RELATED WORKS

*These three in the evening, harmonica and fiddle and guitar*, 1940, color lithograph, 10 $\frac{1}{4}$  × 7 $\frac{1}{4}$  in. (26 × 18.4 cm), illustrated in

Henry Adams, *Thomas Hart Benton: Drawing from Life*, exh. cat. (New York: Abbeville Press, 1990), 179; "Pop" and the Boys, 1940, pencil on paper, 18 × 12 in. (45.7 × 30.5 cm), location unknown, illustrated in Henry Adams, *Thomas Hart Benton: Drawing from Life*, exh. cat. (New York: Abbeville Press, 1990), 173; *Pop and the Boys*, 1963, oil on canvas, 26 $\frac{3}{4}$  × 18 $\frac{1}{2}$  in. (67.9 × 47.9 cm), Thyssen-Bornemisza Art Collection, Switzerland.

## EXHIBITIONS

Federal Reserve Bank of Kansas City, Mo., *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, 6 April–26 May 1989, unnumbered (as *Farm Sale with "Pop" and the Boys*); Henry Art Gallery, University of Washington, Seattle, *Thomas Hart Benton: Drawing from Life*, 16 March 1990–6 January 1991 (traveled), unnumbered; Albrecht-Kemper Museum of Art, Saint Joseph, Mo., *Under the Influence: The Students of Thomas Hart Benton*, 15 April–30 June 1993, unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

## REFERENCES

Donald Hoffmann, "Midwest Paintings Could Be from Anywhere," *Kansas City Star*, 20 September 1987, 6D; "Benton Paintings Given to Museum," *Calendar of Events* (Nelson-Atkins Museum of Art), October 1987, unpaginated; *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, exh. cat. (Kansas City, Mo.: Federal Reserve Bank of Kansas City, 1989), unpaginated (as *Farm Sale with "Pop" and the Boys*); Henry Adams, *Thomas Hart Benton: Drawing from Life*, exh. cat. (New York: Abbeville Press, 1990), 179; NAMA 1991, 200; *Under the Influence: The Students of Thomas Hart Benton*, exh. cat. (St. Joseph, Mo.: Albrecht-Kemper Museum of Art, 1993), 45; Randall R. Griffey, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 98–99.



THOMAS HART BENTON (1889–1975)

*Trial by Jury*, 1964 †

Oil on canvas  
 30 $\frac{5}{16}$  × 40 $\frac{1}{2}$  in. (76.9 × 101.9 cm)  
 Signed lower right: Benton '64  
 Bequest of the artist, F75-21/11

TECHNICAL NOTES

Benton primed the loosely woven, plain-weave canvas with an opaque, bright white ground that is probably gesso. It remains attached to its original stretcher. What appears to be a thin, medium green imprimatura is visible at the edges of many forms. Benton incised lines into the ground layer to define the elements of his composition. He applied thick textured paint with low impasto and thin, fluid paint in hatching strokes to create highlights and shadows, where he also added transparent glazes. Thick paint strokes in the underlying layers indicate that Benton lengthened the yellow coat of a seated woman and slightly repositioned her red chair, as well as the legs of the chair at the lower left. Incised lines at one corner of the witness stand do not correspond to the final painted edge and signal a slight change by the artist. Traction cracks have developed in the top left quadrant and in the light green paint above the seated witness. The synthetic varnish has a glossy sheen.

PROVENANCE

To NAMA, 1975.

RELATED WORKS

*The Defendants* (study for *Trial by Jury*), 1964, pencil on paper, 8 $\frac{1}{2}$  × 14 in. (21.6 × 35.6 cm), Benton Trust, UMB Bank, n.a., Trustee; *The Plaintiffs* (study for *Trial by Jury*), 1964, pencil on paper, 8 $\frac{1}{2}$  × 14 in. (21.6 × 35.6 cm), Benton Trust, UMB Bank, n.a., Trustee; *Value Study for "Trial by Jury,"* 1964, tempera on support, 8 $\frac{1}{4}$  × 12 in. (21 × 30.5 cm), Benton Trust, UMB Bank, n.a., Trustee; *Umbrella and Shawl* (study for *Trial by Jury*), n.d., pencil on paper, 10 $\frac{1}{2}$  × 13 $\frac{3}{4}$  in. (26.7 × 34.9 cm), Benton Trust, UMB Bank, n.a., Trustee.

EXHIBITIONS

United Missouri Bank, Kansas City, Mo., ["Thomas Hart Benton Easter Seals Benefit Exhibition"], 4–5 April 1981, unnumbered; National Portrait Gallery, Washington, D.C., *Portraits of the American Law*, 13 October 1989–15 January 1990, unnumbered.

REFERENCES

Thomas Hart Benton, *An American in Art: A Professional and Technical Autobiography* (Lawrence: University Press of Kansas, 1969), 141; Matthew Baigell, *Thomas Hart Benton* (New York: Harry N. Abrams, 1974), 11, 242; Kathleen Patterson, "Nelson Gallery in Benton Will," *Kansas City Times*, 26 February 1975, 1A (as *Damage Suit [Trial by Jury]*); "Paintings from the Thomas Hart Benton Bequest," *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), March 1976, unpaginated; Patricia Ewing Pace, "You'll Find Some Authentic Bentons . . . Right under Your Very Nose," *Kansas City Star*, 27 April 1981, 1–2B; Kimberly Mills, "Judge Hopes to Re-Enact Trial Shown in Painting," *Kansas City Times*, 9 December 1981, B1, B6; Paula Maynard, "Courtroom Reunion Honors Thomas Hart Benton Painting," *United Press International* (New York), 30 December 1981, clipping, Scrapbook, NAMA Archives; "Courtroom Reunion Honors Thomas Hart Benton Painting," *Express and News* (Kirksville, Mo.), 31 December 1981, 1; Kimberly Mills, "A Case of Life Imitating Art," *Kansas City Times*, 31 December 1981, A1, A4; ["Thomas Hart Benton Easter Seals Benefit Exhibition"], exh. cat. (Kansas City, Mo.: United Missouri Bank and Boelte-Hall, Litho, 1981), unpaginated; "Court Painting Comes to Life," *Saginaw (Mich.) News*, 4 January 1982, C7; Karal Ann Marling, *Tom Benton and His Drawings: A Biographical Essay and a Collection of His Sketches, Studies, and Mural Cartoons* (Columbia: University of Missouri Press, 1985), 187, 190–93, 223; Frederick S. Voss, *Portraits of the American Law*, exh. cat. (Washington, D.C.: National Portrait Gallery, 1989), frontispiece, 4; NAMA 1991, 201; Maxwell Bloomfield, "The Warren Court in American Fiction," *Journal of Supreme Court History* 16 (1991), 92; Morris L. Cohen, "Trial by Jury," in *Law: The Art of Justice* (New York: Hugh Lauter Levin Associates, 1992), 102–3; Joel Samaha, *Criminal Law*, 4th ed. (St. Paul, Minn.: West Publishing Company, 1992), cover; NYU–The Law School Magazine 3 (Autumn 1993), cover; "Connecting with the Jury," *TRIAL* 29 (February 1993), 114–15; *Kansas City Counselor*, February 1994, cover; Fred Shapiro and Jane Garry, eds., *Trial and Error: An Oxford Anthology of Legal Stories* (New York: Oxford University Press, 1998), cover; *CHANCE: A Magazine of the American Statistical Association* 15 (Spring 2002), cover, 1; Joseph B. Kadane, "Anatomy of a Jury Challenge," *CHANCE: A Magazine of the American Statistical Association* 15 (Spring 2002), 10; William Dwyer, *In the Hands of the People: The Trial Jury's Origins, Triumphs, Troubles, and Future in American Democracy* (New York: St. Martin's Press, 2002), cover.





THOMAS HART BENTON (1889–1975)

*Missouri Lawyer*, c. 1966–67

Tempera on canvas

26¼ × 20¾ in. (66.7 × 51.3 cm)

Signed and dated lower right: Benton / 67; inscribed on verso center:

Clay Rogers / "Missouri Lawyer" / Painted in 1967 (Polymer Tempera) /

Benton

Bequest of the artist, F75-21/43

#### TECHNICAL NOTES

The medium-weight, tightly woven, plain-weave canvas is unlined. The stretcher is original and the tacking margin is intact. Benton applied two thin layers of what appears to be bright white, opaque gesso to the canvas. Infrared reflectography reveals a graphite grid, a few graphite lines—corresponding to the bookends and the figure's nose—and dark paint strokes outlining the elements of the composition. Over this drawing, Benton applied layers of opaque paint and transparent glazes, adding fine hatching strokes to create modeling in the figure's face, collar, and hands. A spiral impact crack appears in the upper right corner, with some associated pinpoint paint loss and dark retouch. Slightly raised mechanical cracks and pinpoint losses appear in a few areas. The thin varnish appears to be slightly discolored and has a high-gloss sheen. Benton applied retouch above the varnish in several areas, then locally varnished the retouch.

#### PROVENANCE

To NAMA, 1975.

#### RELATED WORKS

*Clay Rogers* (study for *Missouri Lawyer*), c. 1968–69, pencil, 10 × 6½ in. (25.4 × 16.5 cm), Benton Trust, UMB Bank, n.a., Trustee; *Drawing of Clay Rogers* (study for *Missouri Lawyer*), 1969, pencil on paper, 8½ × 7 in. (21.6 × 17.8 cm), location unknown, illustrated

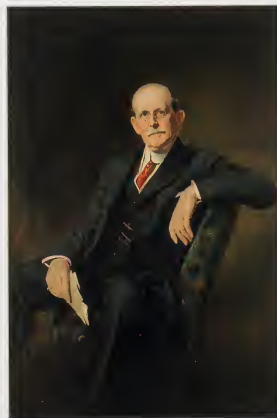
in *Thomas Hart Benton: A Personal Commemorative*, exh. cat. (Joplin: Spiva Art Center, Missouri Southern State College, 1973), 102.

#### EXHIBITIONS

Madison Art Center, Wisconsin, *Thomas Hart Benton*, 22 March–12 April 1970, unnumbered; Federal Reserve Bank of Kansas City, Mo., *Kansas City Remembers: Thomas Hart Benton, 1889–1975*, 6 April–26 May 1989, unnumbered, not in cat.

#### REFERENCES

*Thomas Hart Benton*, exh. cat. (Madison, Wisc.: Madison Art Center, 1970), unpaginated; Matthew Baigell, *Thomas Hart Benton* (New York: Harry N. Abrams, 1974), 11, 250; Kathleen Patterson, "Nelson Gallery in Benton Will," *Kansas City Times*, 26 February 1975, 1B; "Paintings from the Thomas Hart Benton Bequest," *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), March 1976, unpaginated; Karal Ann Marling, *Tom Benton and His Drawings: A Biographical Essay and a Collection of His Sketches, Studies, and Mural Cartoons* (Columbia: University of Missouri Press, 1985), 187, 194–95, 223.



AUGUST BENZIGER (1867–1955)

*Jacob Leander Loose*, 1913

Oil on canvas

59¾ × 39¾ in. (151.5 × 101.3 cm)

Signed lower right: A Benziger; inscribed on verso lower left: Jacob L.

Loose / born June 17<sup>th</sup> 1850 at Greencastle, Pa. / Painted by A. Benziger /

August 1913 at Brunnen / Switzerland

Bequest of Ella C. Loose, 45-70/83

## TECHNICAL NOTES

Benziger probably applied the thin, opaque, off-white ground to the fine, lightweight, tightly woven, plain-weave canvas. There is a dark brown wash present beneath the background and the body of the sitter. Benziger appears to have defined the jacket and pants with loose black paint strokes. The portrait is thinly painted; however, moderate impasto and texture are present on the face, hands, and chair, with prominent brushwork overall. Stretcher cracks, several feather cracks, and localized mechanical cracks have developed, and fine traction cracks are located in the dark background. Corner draws and slight undulating canvas distortions have formed. One small area of paint loss appears on the legs of the figure, a scratch in the varnish is evident on the proper left shoulder, and a few tiny white accretions appear on the bottom left corner. The varnish, which is probably synthetic, is unsaturated and uneven.

## PROVENANCE

To the sitter, 1913; to Ella C. Loose (wife of the sitter), 1923; to NAMA, 1945.

## REFERENCE

August Benziger, *Portraits of Great Men and Women of Our Time* (New York: Wynkoop, Hallenbeck, and Crawford, 1917), 44.



LEONID BERMAN (1896–1976)

### *Port Jefferson*, 1949 +

Oil on canvas  
36½ × 50½ in. (92.1 × 127.3 cm)  
Signed and dated lower right: Leonid. 49.; inscribed on verso top center:  
Port Jefferson / (Long Island) / Port Jefferson / (L.I.) / Leonid / 1949 /  
50 × 36 inches  
Gift of William T. Kemper Jr. through the Friends of Art, 49-51

## TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas is unlined. The tacking margins are intact and the stretcher appears to be

original. The opaque, off-white ground was probably commercially applied. An overall underdrawing was not detected using infrared reflectography; however, Berman drew one graphite line at the top edge to create a straight horizon line. The consistency of the paint is thin, fluid, and medium-rich. The paint surface is smooth overall, and the canvas texture is pronounced. In the water, Berman blended his brushstrokes slightly, and he used a fine brush to render the thin lines at the edge of the bank, the tiny figures in the distance, and the outline of the central figure. He applied quick, dry paint strokes to create grass and waves. Pentimenti reveal that Berman made a slight adjustment to the curvature of the embankment, reduced the height of the bank on the left side of the figure, and overpainted some dark ripples of the water above the figure's head. While the paint was wet, a vertical impression was created in the upper left quadrant. The varnish, which is probably a natural resin, appears to be slightly yellowed and has a moderately high sheen.

## PROVENANCE

To (Durlacher Bros., New York, 1949); to William T. Kemper Jr., Kansas City, Mo., 1949; to NAMA, 1949.

## RELATED WORKS

*Study for "Port Jefferson,"* 1949, graphite on paper, 11⅞ × 17⅞ in. (29.9 × 45.2 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Study for "Port Jefferson,"* 1949, graphite on paper, 11⅞ × 17⅞ in. (30 × 45.2 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.

## EXHIBITIONS

Durlacher Bros., New York, *Leonid*, 3–28 January 1950, no. 15; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; Center for Continuing Education, Michigan State University, Benton Harbor, *Fine Arts Festival*, 13 April–10 May 1961, no cat.; New York Cultural Center, in association with Fairleigh Dickinson University, New York, *Leonid and His Friends: Tchelitchev, Berman, Bérard*, 27 September–10 November 1974, no. 15.

## REFERENCES

*Leonid*, exh. pamphlet (New York: Durlacher Bros., 1949), unpaginated; Belle Krasne, "Wordless Lyrics Composed by Leonid," *Art Digest* 24 (1 January 1950), 17; "Paintings in Newly Opened One-Man Shows," *New York Times*, 8 January 1950, 90; Stuart Preston, "Landscape Contrasts: Leonid and Carl Gaertner—Other Attractions," *New York Times*, 8 January 1950, 90; "Art: Spacemaker," *Time*, 23 January 1950, 30; D.S., "Reviews and Previews: Leonid," *Art News* 48 (January 1950), 43; "'Port Jefferson,' a Seascape by Leonid, Added to Gallery," *Kansas City Star*, 17 February 1950, 17; "Art Friends Pay \$4,500; a Canvas by Georges Rouault Is Selected; Patrons Choose 'Duo' for the Permanent Contemporary Collection of the Nelson Gallery," *Kansas City Times*, 9 December 1950.

4; "Friends of Art," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 17 (February 1951), unpaginated; "The Home Forum," *Christian Science Monitor*, 19 May 1951, 8; Winifred Shields, "Traditional New England Scenes Attract Artists Year after Year," *Kansas City Star*, 15 August 1952, 20; NAMA 1959, 150, 256; NAMA 1973, 204, 253; Robert Pincus-Witten, "Michael Hurson, 'Projects,' the Museum of Modern Art; 'Leonid and His Friends: Tchelitchev, Berman, Berard,' the New York Cultural Center; Herb Aach, Martha Jackson Gallery," *Artforum* 13 (December 1974), 78; *Leonid and His Friends: Tchelitchev, Berman, Bérard*, exh. cat. (New York: New York Cultural Center, in association with Fairleigh Dickinson University, 1974), 33, 53; Gerrit Henry, "'Leonid and His Friends' at the New York Cultural Center," *Art in America* 63 (July–August 1975), 108; Nicholas S. Pickard, "The Friends of Art of the Nelson Gallery-Atkins Museum: A History," typescript, 1981, Spencer Art Reference Library, Nelson-Atkins Museum of Art, B7; NAMA 1991, 178–79.



LEONID BERMAN (1896–1976)

*Angling at Tiba*, 1956

Oil on canvas

25 $\frac{1}{16}$  × 15 $\frac{1}{4}$  in. (63.7 × 38.4 cm)

Inscribed on verso: *Angling at Tiba* / (Japan) / Leonid / 56 / 25 × 15

Bequest of Thelma W. Frick, F99-30/2

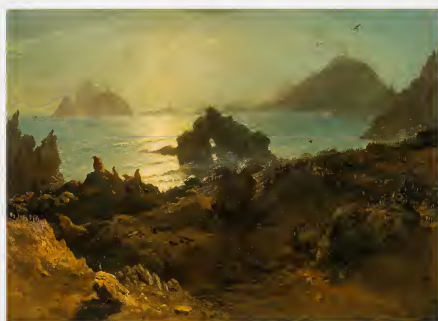
#### TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas has numerous slubs and irregularities and is unlined. The stretcher is original and the tacking margins are intact. Berman appears to have applied a thin overall layer of opaque, gray-blue paint over the

commercially applied, opaque, off-white ground. No underdrawing is apparent under visible light. The canvas is thinly painted overall with visible canvas texture; however, the lower half of the painting contains thicker paint with some moderate impasto, incised paint, and stippled textures. Berman darkened the sky slightly with a second layer of blue paint, and the lighter blue tone underneath remains visible near the anglers. The painting is in excellent condition. The painting appears to be unvarnished, and no retouch was evident under ultraviolet light.

#### PROVENANCE

To (Durlacher Bros., New York); to Fred C. and Thelma W. Frick, Kansas City, Mo.; to Thelma W. Frick, Kansas City, Mo.; to estate of Thelma W. Frick, Kansas City, Mo., 1999; to NAMA, 1999.



ALBERT BIERSTADT (1830–1902)

*Farallon Islands, Pacific Ocean, California*, 1872

Oil on paperboard, mounted on chipboard

13 $\frac{3}{4}$  × 19 in. (34.9 × 48.3 cm)

Signed lower right: ABierstadt

Gift of JoZach Miller IV, F92-11

#### TECHNICAL NOTES

The thin, laminated paperboard has been mounted to a chipboard panel, which has become slightly convex. Tack holes are present along all but the left edge. Bierstadt applied the thin, opaque, off-white ground. No underdrawing is apparent under visible light. The artist appears to have underpainted the foreground with a dark brown paint before rendering the overlying composition with layers of opaque paint. The sky and distant mountains are well blended. The foreground is loosely painted with thick, pastellike paint, resulting in a low impasto. Bierstadt used a fine brush to execute foreground details. A dark shape is visible near the center of the horizon line and may be the result of a change to the mountains. Small areas of discolored retouch are scattered throughout. A small, previously repaired tear is located at the top edge. A small,

convex bulge has formed in the lower right quadrant, caused by delamination of the paperboard and chipboard. During treatment in 1992, Museum conservation staff removed dirt, grime, and a discolored natural resin varnish. The current varnish is synthetic and has a moderately high sheen.

#### PROVENANCE

Col. JoZach Miller III, c. 1930; to JoZach Miller IV, Oyster Bay, N.Y., by descent; to NAMA, 1992.

#### EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

#### REFERENCE

NAMA 1991, 104–5.



#### ALBERT BIERSTADT (1830–1902)

##### *Falls of Yosemite*, c. 1880s

Oil on paper, mounted on canvas

31½ × 22½ in. (79.1 × 56.2 cm)

Signed lower left: ABierstadt

Gift from the collection of Julia and Humbert Tinsman, F99-24/3

#### TECHNICAL NOTES

The paper support has been mounted to a tightly woven, plain-weave canvas, probably with a glue-based adhesive. Bierstadt applied the thin, opaque, bright white ground. No underdrawing is evident under visible light. Bierstadt applied an imprimatura of slightly transparent, fluid brown paint that remains visible in the

mountain at the upper right and in the foreground at the bottom left. He appears to have then stippled a dark brown paint above the imprimatura to produce an underlying texture. He added opaque, loose brushstrokes above these layers to further define the landscape and carefully used thin, fluid paint to define the trunks and spikey limbs of the trees. Finally, Bierstadt scumbled opaque, light gray paint over the dark brown trees and rocks to give the appearance of mist at the base of the falls. Cracks in the paper have formed at each corner, and the paper is lifting away from the canvas, particularly the bottom right and top right corners. Two small, previously mended tears are evident in the center and on the top left edge. Several scratches in the paint are present throughout, and a short gouge in the paint is found in the upper right quadrant. Discolored retouch is particularly noticeable on the top edge. The natural resin varnish has become dark, discolored, and unsaturated.

#### PROVENANCE

(Findlay Art Galleries, Kansas City, Mo.); to Mrs. James E. Chandler; to Julia Chandler Tinsman, by descent; to NAMA, 1999.

#### EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

#### REFERENCES

Donald Hoffmann, "The 'Truth' in American Art," *Kansas City Star*, 24 February 1974, 4E; "Museum Receives 19th- and 20th-Century American Works," *Calendar of Events* (Nelson-Atkins Museum of Art), May 2000, 1.





GEORGE CALEB BINGHAM (1811–1879)

*Miss Vestine Porter*, c. 1849

(*Portrait of Mrs. J. E. Guinotte's Mother; Vestine Porter [Stark]*)

Oil on canvas

24½ × 20¼ in. (61.3 × 51.4 cm)

Bequest of Maude Stark Guinotte, 55–1

#### TECHNICAL NOTES

The finely woven, medium-weight, plain-weave canvas has numerous slubs and irregularities. It is weak and brittle and was lined to an additional fabric with glue-based adhesive. The original tacking margins are intact, confirming that the dimensions are original. Bingham applied a thin, opaque, beige ground to the canvas, over which he appears to have added a purple-brown imprimatura. Infrared reflectography reveals a few faint pencil lines beneath the subject's face. To create the background, Bingham blended thin, opaque layers of paint wet into wet, adding thin brown paint at the corners to establish the oval composition. The texture of the canvas is prominent in the thinly painted face, where Bingham applied opaque flesh tones, highlights with some visible brushwork, and red-brown transparent glazes. A fine wrinkling of the paint layer is evident in the white paint strokes of the dress. Mechanical cracks are noticeable overall. Impact cracks are located in the upper left corner and in the lower center. A discolored strip of matte blue overpaint is present along the upper edge of the oval, and there are a few small areas of retouch on the figure. The painting has darkened and yellowed, except for the paint layer protected by the oval liner, which is bright and in good condition. A drying oil may have been applied to the paint surface while the painting was in the frame. The surface is coated with a thin, uneven layer of synthetic resin varnish, which has a satin sheen.

#### PROVENANCE

Vestine Porter Stark (the sitter); to Maude Stark Guinotte (daughter of the sitter), Kansas City, Mo., by descent; to Karleen Guinotte Wise (granddaughter of the sitter), Kansas City, Mo., by descent; to NAMA, 1955.

#### EXHIBITIONS

Missouri Valley Historical Society, Kansas City, March–April 1914, no. 11 (as *Portrait of Mrs. J. E. Guinotte's Mother*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat. (as *Vestine Porter [Stark]*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961*, 16 March–30 April 1961 (traveled), no. 11 (as *Portrait of Vestine Porter [Stark]*).

#### REFERENCES

NAMA 1959, 255 (as *Vestine Porter Clark*); “George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961,” *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 3 (1961), 16 (as *Portrait of Vestine Porter [Stark]*); E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 74; E. Maurice Bloch, *George Caleb Bingham: The Evolution of an Artist* (Berkeley and Los Angeles: University of California Press, 1967), 190, 212, 337; NAMA 1973, 250 (as *Vestine Porter Clark*); National Society of the Colonial Dames in America, Missouri, *Portraits in Missouri: Painted before 1860* (n.p.: National Society of the Colonial Dames in America, 1974), unpaginated (as *Vestine Porter Stark*); E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 79, 187–88; NAMA 1993b, 75 (as *Portrait of Vestine Porter Stark*).



GEORGE CALEB BINGHAM (1811–1879)

*Fishing on the Mississippi*, 1851 ±  
(*Fishing on the Missouri*)

Oil on canvas  
28½ × 36 in. (73 × 91.4 cm)  
Signed and dated lower left: G. C. Bingham / 1851  
Purchase: Nelson Trust, 33–4/4

#### TECHNICAL NOTES

The coarse, tightly woven, medium-weight canvas was lined using a wax-based adhesive. It is covered with a thin, opaque, off-white ground. Infrared reflectography reveals that Bingham carefully drew the figures in ink using a fine brush and quickly sketched the rocks, water, and distant barge in graphite. A graphite sketch of three figures standing on a barge can be seen in the shadow of the existing barge. Another graphite line and the surface texture of the paint reveal that Bingham repositioned the extended fishing pole slightly. After applying a gray and brown underpainting beneath the sky and water, he rendered the painting with layers of thin, fluid, medium-rich paint, applying warm red glazes to the shadows. The surface texture is smooth overall with some low impasto in the highlights and foreground details. The paint surface has an overall fine craquelure, diagonal cracks in the corners, and stretcher cracks. Abrasion is prominent in the lower right quadrant and is also evident in the gray clouds. The lining technique has slightly flattened the paint and enhanced the canvas weave. Minor areas of discolored retouch are located throughout. The natural resin varnish has darkened and discolored over time and has a moderately high sheen.

#### PROVENANCE

To American Art-Union, New York, 1851; to James C. McGuire, Washington, D.C., 1852; B. de Forest, by 1933; to (Newhouse Galleries, New York, 1933); to NAMA, 1933.

#### RELATED WORKS

*Fisherman* (recto and verso), c. 1851, india ink, wash, and graphite on paper, 14½ × 11½ in. (37.3 × 28.3 cm), The People of Missouri; *Fisherman Waiting for a Bite*, c. 1851, india ink, wash, and pencil on paper, 9 × 11¼ in. (22.9 × 28.6 cm), The People of Missouri.

#### EXHIBITIONS

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GEORGE CALEB BINGHAM (1811–1879)

*Canvassing for a Vote, 1852* ±  
(Candidate Electioneering)

Oil on canvas  
25¼ × 30½ in. (64.1 × 77.5 cm)  
Signed and dated lower left: G. C. Bingham / 1852  
Purchase: Nelson Trust, 54–9



## TECHNICAL NOTES

In 1954 Museum conservation staff removed the original, plain-weave linen support and transferred the paint and ground layers to a tightly woven, medium-weight linen canvas using a wax-based adhesive. Infrared reflectography reveals Bingham's comprehensive graphite underdrawing over an opaque, off-white ground and also a succession of changes he made to the composition. Bingham initially included a large building with trees visible above its roof in the center background. After lowering and reducing the size of this building, he finally relocated it to the right. On the right, just to the left of this building, a thin tree surrounded by a protective wooden fence remains faintly visible beneath the overlying paint. Bingham painted over a figure walking toward the building on the right and changed the line of trees above the horse three times. He also shortened the upper windows, extended the top of the door of the building on the left, and raised the proper left shoe of the young man on the right. He applied a dark brown underpainting beneath the sky and a thin wash of red-brown paint beneath the foreground and building before composing the scene with thin layers of opaque, medium-rich paint and transparent glazes. He emphasized the lower windows by outlining them in graphite, which he applied on top of the paint layer using a ruler. A fine craquelure pattern is apparent overall, and the canvas weave is somewhat pronounced owing to the transfer-lining technique. The paint has become increasingly transparent. Pinpoint losses are found overall and have been retouched. A layer of synthetic varnish, earlier applied by Museum conservation staff, was supplemented with a thin, saturating application of mastic resin in 1999.

## PROVENANCE

To Goupil & Co., New York, by March 1851; Annie Kellogg McIntyre, Philadelphia and Orlando, Fla., by 1943; to Dr. Elwyn Evans, Winter Park, Fla., 1943; to NAMA, 1954.

## RELATED WORKS

*Country Politician* (recto and verso), c. 1849, graphite on paper, 20 $\frac{3}{4}$  × 16 in. (52.7 × 40.6 cm), The People of Missouri; *Jolly Old Landlord* (recto and verso), c. 1849, graphite on paper, 20 $\frac{3}{4}$  × 16 in. (52.7 × 40.6 cm), The People of Missouri; *Potential Voter* (recto and verso), c. 1851, graphite on paper, 20 $\frac{3}{4}$  × 16 in. (52.7 × 40.6 cm), The People of Missouri; Claude Regnier after George Caleb Bingham, *Canvassing for a Vote*, 1853, hand-colored lithograph, 14 $\frac{1}{2}$  × 18 $\frac{1}{2}$  in. (36.8 × 47 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.

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GEORGE CALEB BINGHAM (1811–1879)

*Miss Sally Cochran McGraw*, c. 1855  
(*Sally Cochran McGraw [Reid]*; *Portrait of Sally Reid*)

Oil on canvas  
29 $\frac{7}{8}$  × 24 $\frac{3}{4}$  in. (75.9 × 62.9 cm)  
Gift of Mrs. Frederic James, F86-47

#### TECHNICAL NOTES

The lightweight, tightly woven, plain-weave canvas has been lined using a wax-based adhesive. The tacking edges have been removed, and stretcher cracks indicate that the width of the painting has been reduced. The canvas is covered with a thin, opaque, off-white ground. Although no overall imprimatura layer is evident, Bingham appears to have applied purple and light gray underpainting beneath the dress. Infrared reflectography reveals a few graphite lines beneath the nose, eyes, and chin, hatching lines marking the shadows, and loose, quickly drawn lines beneath the proper left shoulder and lace cuff. Bingham's underdrawing shows that he made slight changes in paint to the drapery at left and repositioned the hair ribbon. He painted the portrait with layers of thin, fluid, medium-rich paint. A fine craquelure pattern with some slight cupping is present throughout. There is an overall flattening of the paint, irregular surface texture, and enhancement of the canvas weave due to the lining technique, and the paint is abraded in several locations. Two previously repaired tears are apparent under raking light. Under ultraviolet radiation, extensive retouch can be seen above and below the varnish layer. The green and red oval perimeter appears to be overpainted, and, under magnification, a small amount of dark brown paint and off-white ground are apparent at the upper left edge, suggesting that this area may have been dark brown. The slightly discolored varnish, which has an uneven, moderately high sheen, may consist of layers of both natural resin and synthetic resin varnish.

## PROVENANCE

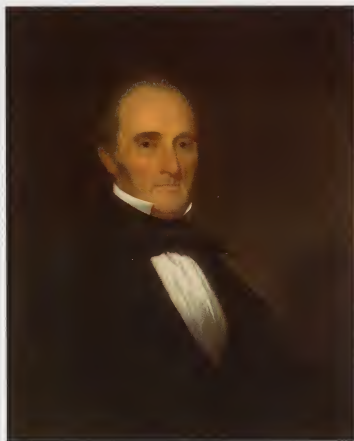
The family of the sitter; to Mrs. Frederic James (great-granddaughter of the sitter), by descent; to NAMA, 1986.

## EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat. (as *Sally Cochran McGraw [Reid]*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961*, 16 March–30 April 1961 (traveled), no. 44 (as *Portrait of Sally Reid*).

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GEORGE CALEB BINGHAM (1811–1879)

Moss Prewitt, c. 1855  
(Frederick Moss Prewitt)

Oil on canvas  
30½ × 25 in. (76.5 × 63.5 cm)  
Gift of Mr. Charles van Ravenswaay in memory of Mr. and Mrs. Clyde Porter, F84-S4/1

## TECHNICAL NOTES

The lightweight, plain-weave canvas has been lined using a wax-based adhesive, causing the canvas weave to be pronounced. The tacking margins are intact, indicating that the dimensions are original. The opaque, off-white ground was probably commercially applied. What appear to be graphite lines are apparent beneath the eyes and mouth in visible light. Bingham rendered the portrait with thin layers of opaque paint and transparent glazes. Although the paint surface is generally thin, thicker paint is present on the highlights of the white shirt, and fine mechanical cracks have formed in this area. Thick paint strokes in the underlying paint layer reveal that Bingham shifted the collar slightly. Fine diagonal cracks are evident at the corners, and a small amount of careful retouch is scattered throughout. Residues of a natural resin varnish are apparent under ultraviolet radiation. It is likely that an unsaturated synthetic varnish is present on the surface.





GEORGE CALEB BINGHAM (1811–1879)

*Mrs. Moss Prewitt*, c. 1855

(*Mrs. Frederick Moss Prewitt [Nancy Johnston]*)

Oil on canvas

30 × 24 $\frac{7}{8}$  in. (76.2 × 63.2 cm)

Gift of Mr. Charles van Ravenswaay in memory of Mr. and Mrs. Clyde Porter, F84-84/2

#### TECHNICAL NOTES

The plain-weave canvas has been lined using a wax-based adhesive, causing the canvas weave to be pronounced. The tacking margins are intact, indicating that the dimensions are original. The opaque, off-white ground was probably commercially applied. Bingham rendered the portrait with thin layers of opaque paint and transparent glazes. The canvas is thinly painted overall. A dark shape on the proper right side of the neck suggests that the collar was lowered slightly. A small amount of retouch is scattered throughout the background and face, and two larger areas of retouch appear on the proper left cheekbone and the bottom left edge. Diagonal cracks have formed at each corner, and mildly cupping, fine mechanical cracks have developed overall. A spiral impact crack is present on the proper left side of the figure's body. Mends to two horizontal tears appear to be located in the lower region of the figure. Residues of a natural resin varnish are apparent under ultraviolet radiation. It is likely that a slightly unsaturated synthetic varnish is present on the surface.

#### PROVENANCE

To Moss Prewitt and Nancy Johnston Prewitt (the sitters); to William J. Prewitt, Boonville, Mo., by descent; to Lucy Prewitt, Boonville, Mo., by descent; to George Prewitt Koonse, Boonville, Mo., by descent; to Charles van Ravenswaay, c. 1930; to NAMA, 1984.

#### REFERENCES

John Francis McDermott, *George Caleb Bingham: River Portraitist* (Norman: University of Oklahoma Press, 1959), 427; E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 100 (as *Frederick Moss Prewitt and Mrs. Frederick Moss Prewitt [Nancy Johnston]*); William Hollan, "Nelson Gallery Given Three Bingham Portraits," *Kansas City Times*, 23 May 1985, B4; "Hand-Picked Art," *Kansas City Times*, 1 June 1985, C6; Donald Hoffmann, "Grandma Moses Exhibit Set for Omaha," *Kansas City Star*, 2 June 1985, 6D; Laura Rollins Hockaday, "Kansas City People," *Kansas City Star*, 23 June 1985, 7I; *Calendar of Events* (Nelson-Atkins Museum of Art), June 1985, unpaginated (as *Portrait of Mr. Moss Prewitt and Portrait of Mrs. Moss Prewitt*); Edgar A. Albin, "Kansas City Museum Buys Works by Rauschenberg, Bingham," *Springfield (Mo.) News-Leader*, 28 July 1985, 21I; E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 98, 207–8 (as *Frederick Moss Prewitt and Mrs. Frederick Moss Prewitt [Nancy Johnston]*).



GEORGE CALEB BINGHAM (1811–1879)

*Mariah Chandler McPherson*, c. 1855–60

Oil on canvas

27 $\frac{1}{4}$  × 22 $\frac{1}{4}$  in. (69.2 × 56.2 cm)

Bequest of Elizabeth Gordon Gibson Trefz in honor of Henry Thomas Gibson and Lucretia Freed-West, 2002.14

#### TECHNICAL NOTES

The unlined, tightly woven, medium-weight canvas has numerous slubs and irregularities. There are a small gouge in the upper right

corner and a small, convex bulge in the lower left corner. The thin, opaque, off-white ground was probably applied by Bingham, who also applied a thin brown imprimatura. Infrared reflectography reveals a few graphite lines beneath the subject's face, over which Bingham applied thin layers of opaque paint and transparent red-brown glazes. Overall, the paint surface is thin and the canvas weave prominent. Bingham reduced the width of the subject's proper left shoulder slightly, and the black paint is barely visible beneath the paint of the background. He also widened the neckline of her dress and repositioned her necklace, as evidenced by the highlight of a pearl that is faintly visible beneath the paint of her throat. Bingham incised the wet paint layer at the right and left edges with a sharp tool, creating vertical lines. Mechanical cracks and minor pinpoint losses of paint are apparent overall. Some slight cupping is visible in the thicker paint of the neck and pearls. Diagonal stretcher cracks appear at the bottom and right corners. A horizontal scratch and two small areas of matte, discolored retouch are present at the bottom edge. The surface is coated with a synthetic varnish with a moderate sheen.

#### PROVENANCE

To Mariah (Maria) Louise Chandler McPherson (the sitter); to Mary McPherson Gibson (daughter of the sitter), Waverly, Mo., by descent, c. 1917; to Henry Thomas Gibson (grandson of the sitter), Waverly, Mo., by descent, c. 1960; to Elizabeth Gordon Gibson Trefz (wife of Henry Thomas Gibson), Lexington, Mo., c. 1984; to NAMA, 2002.

#### EXHIBITION

Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.



GEORGE CALEB BINGHAM (1811–1879)

*Dr. Benoist Troost*, c. 1859 †

Oil on canvas

40¼ × 30¼ in. (103.5 × 76.8 cm)

Gift of the Board of Education of Kansas City, Missouri, 35-42/1

#### TECHNICAL NOTES

The lightweight, tightly woven, plain-weave support has been lined using a wax-based adhesive. Although the tacking margins have been removed, stretcher cracks suggest that the dimensions have not been significantly altered. Bingham applied a slightly transparent black imprimatura layer over the thin, opaque, off-white ground. Infrared reflectography reveals faint graphite lines marking the contours of the face, eyes, nose, and mouth and some graphite hatching lines. Over this limited underdrawing, Bingham applied thin layers of fluid, medium-rich paint, adding warm glazes to areas of shadow. A network of mechanical cracking is present overall, and impact cracks appear in isolated areas. There is one large area of paint loss in the lower left corner, and a previously mended complex tear is located above the proper right wrist. The paint of the edges has developed a tented surface texture. Areas of retouch appear throughout, but none is evident in the face. The varnish, which is probably synthetic, has a moderately high sheen.



GEORGE CALEB BINGHAM (1811–1879)

Mrs. Benoist Troost, c. 1859 †

Oil on canvas  
40 $\frac{3}{4}$  × 30 $\frac{3}{4}$  in. (103.5 × 77.2 cm)  
Gift of the Board of Education of Kansas City, Missouri, 35-42/2

#### TECHNICAL NOTES

The extremely fine, lightweight, plain-weave support was lined using a glue-based adhesive; however, the painting retains its original wooden stretcher. The original tacking margins confirm that the dimensions have not been altered. Bingham applied a thin, opaque, off-white ground to the canvas. Although there is no overall imprimatura, he applied light gray and dark purple underpainting beneath the dress. Infrared reflectography reveals a well-developed graphitic underdrawing outlining the features and contours of Mrs. Troost's face and neck. Hatching lines indicate areas of shadow. A line at the back of the figure's neck reveals that her lace collar was originally placed farther back. Bingham used layers of thin, fluid, medium-rich paint to create the figure and background, adding warm glazes to the shadows. Flesh tones in the underlying paint suggest that a finger on the proper right hand originally pointed downward. Both mechanical and traction cracks are present in localized areas. Four small, circular areas of damage were retouched before the Museum acquired the painting, and retouch may also be present on the face, neck, and lower edge of the dress. Paint abrasion is evident in the figure. The darkened and yellowed varnish is probably natural resin and has a moderately high sheen.

#### PROVENANCE

Mrs. Benoist Troost, c. 1859; to Dr. David Rittenhouse Porter, 1884 (as custodian for the Kansas City Medical College); to Board of Education, Kansas City, Mo., 1905; to NAMA, 1935.

#### EXHIBITIONS

An asterisk [\*] indicates the exhibition included both portraits; in all other cases, the exhibition showed *Dr. Benoist Troost* only.

\*Missouri Valley Historical Society, Kansas City, March–April 1914, nos. 2 and 3 (as *Portrait of Dr. Troost and Portrait of Mrs. Troost*); Kansas City Art Institute, Mo., *An Exhibition of Works of Art Owned by Collectors in Kansas City*, March 1923, no. 73; Kansas City Art Institute, Mo., [“Early American Exhibition”], May 1933, no cat. (as *Colonel Benoist Troost*); City Art Museum of St. Louis, “*The Missouri Artist*”; *An Exhibition of the Work of George Caleb Bingham, 1811–1879*, April 1934, no. 13; Museum of Modern Art, New York, *George Caleb Bingham: The Missouri Artist, 1811–1879*, 30 January–14 April 1935 (traveled), no. 14; Carnegie Institute, Pittsburgh, *American Classics of the Nineteenth Century*, 17 October–1 December 1957 (traveled), no. 22; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961*, 16 March–30 April 1961 (traveled), no. 26 (as *Portrait of Dr. Benoist Troost*); National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., *George Caleb Bingham, 1811–1879*, 19 October 1967–1 January 1968 (traveled), no. 30; Saint Louis Art Museum, *Bingham's Missouri*, 26 September 1975–11 April 1976, no cat.; Kunstmuseum Düsseldorf, *The Hudson and the Rhine*, 4 April–16 May 1976, no. 23; Saint Louis Art Museum, *Bingham's Faces of Missouri*, 22 February–13 May 1990, no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

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An asterisk [\*] indicates references that mention both portraits; in all other cases, the reference is for *Dr. Benoist Troost* only.

\*Fern Helen Rusk, *George Caleb Bingham: The Missouri Artist* (Jefferson City, Mo.: Hugh Stephens Co., 1917), 70–71, 123 (as *Portrait of Dr. Benoist Troost and Portrait of Mrs. Mary Troost*); M.K.P., “Memories of Early Missouri Drama from an Art Exhibit,” *Kansas City Star*, 4 May 1933, 6; “To Lend Bingham Paintings,” *Kansas City Times*, 16 February 1934, 1; “Bingham on Missouri,” *Kansas City Star*, 19 February 1934, C16; “An Exhibition of the Work of George Caleb Bingham, 1811–1879,” *Bulletin of the City Art Museum of St. Louis* 19 (April 1934), 22, 25; “Troost Portrait a Gift,” *Kansas City Times*, 4 May 1935, 1, 3 (Mrs. Benoist Troost as Mrs. Troost); “Dr. Troost, by Bingham,” *Kansas City Star*, 6 May 1935, D17; “In Gallery and Studio,” *Kansas City Star*, 12 July 1935, 8; “Art,” *Kansas City Times*, 17 July 1935, 7; *George Caleb Bingham: The Missouri Artist, 1811–1879*, exh. cat. (New York: Museum of Modern Art, 1935), 19; “Liberal with Art,” *Kansas City Star*, 1 January 1936, 8; \*Albert Christ-Janer, *George Caleb Bingham of Missouri: The Story of an Artist* (New York: Dodd, Mead & Company, 1940), 96–97; \*NAMA 1940, 21 (as *Portrait of Dr. Benoist Troost and Portrait of Mrs. Troost*); \*NAMA 1941, 166 (as *Portrait of Dr. Troost and Portrait of Mrs. Troost*); \*Winifred Shields, “Art and Artists,” *Kansas City Star*, 23 September 1949, 18; \*Dorothy Heiderstadt, “Self-Made Painter of Early Missouri Contributed

Much to Historical Record," *Kansas City Star*, 18 February 1950, 12; Alice Smith Sebree, "Leaders in the 1890s Had Fine Homes on Troost," *Kansas City Star*, 4 June 1950, Centennial sec. 5, 4; "Winifred Shields, "Centennial Exhibition of Missouri Valley Art Opens at Nelson Gallery," *Kansas City Star*, 25 June 1950, C1; "Early Painting in Missouri," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 16 (June–September 1950), unpaginated; \*Fay E. Glenn, "Dr. and Mrs. Benoist Troost, Prominent Citizens of Kansas City in the Nineteenth Century: The Troost Portraits by George Caleb Bingham," typescript, 1953, NAMA curatorial files; \*Lew Larkin, *Bingham: Fighting Artist* (Kansas City, Mo.: Burton Publishing Company, 1954), 121, 123; *American Classics of the Nineteenth Century*, exh. cat. (Pittsburgh: Carnegie Institute, 1957), unpaginated; \*NAMA 1959, 255 (Mrs. Benoist Troost as Mrs. Mary Troost); \*John Francis McDermott, *George Caleb Bingham: River Portraitist* (Norman: University of Oklahoma Press, 1959), 128, 253, 428 (Dr. Benoist Troost as Benoist Troost); "George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 3 (1961), 10, 17 (as *Portrait of Dr. Benoist Troost*); \*E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 107–8; \*E. Maurice Bloch, *George Caleb Bingham: The Evolution of an Artist* (Berkeley and Los Angeles: University of California Press, 1967), 1, 172n5, 205–6, 258, 338; *George Caleb Bingham, 1811–1879*, exh. cat. (Washington, D.C.: National Collection of Fine Arts by the Smithsonian Institution Press, 1967), 62–64; "Dr. Troost and Cravat," *Kansas City Star*, 14 May 1972, 31; \*NAMA 1973, 250 (Mrs. Benoist Troost as Mrs. Mary Troost); Alberta Wilson Constant, *Paintbox on the Frontier: The Life and Times of George Caleb Bingham* (New York: Thomas E. Crowell, 1974), 127–28 (as *Doctor Benoist Troost*); \*National Society of the Colonial Dames in America, Missouri, *Portraits in Missouri: Painted before 1860* (n.p.: National Society of the Colonial Dames in America, 1974), unpaginated; Albert Christ-Janer, *George Caleb Bingham: Frontier Painter of Missouri* (New York: Harry N. Abrams, 1975), 96–97; *The Hudson and the Rhine*, exh. cat. (Düsseldorf: Kunstmuseum Düsseldorf, 1976), 44; \*Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1032–33, 1035 (Mrs. Benoist Troost as Mary Ann Troost); Richard Bradley, "The Good Dr. Troost," *Kansas City Star*, 14 April 1985, 18; \*E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 103, 212–13; \*NAMA 1991, 76–77; Michael Edward Shapiro, *George Caleb Bingham* (New York: Harry N. Abrams, in association with National Museum of American Art, Smithsonian Institution, 1993), 123–25; \*NAMA 1993b, 53; \*Margaret C. Conrads, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (January–February 2005), 152–53; Paul C. Nagel, *George Caleb Bingham: Missouri's Famed Painter and Forgotten Politician* (Columbia: University of Missouri Press, 2005), 43 (as *Portrait of Dr. Benoist Troost*), 51.



GEORGE CALEB BINGHAM (1811–1879)

Judge James Turner Vance Thompson, c. 1859–60

Oil on canvas  
30 1/4 × 25 1/4 in. (76.5 × 63.8 cm)  
Gift of Mrs. James Love, 36–19/1

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been lined using a wax-based adhesive and the tacking margins have been removed; however, the dimensions do not appear to have been significantly altered. Infrared reflectography reveals a few graphite lines delineating the facial features and shadows over the opaque, off-white ground. Bingham rendered the portrait using thin layers of fluid, opaque paint, applied wet into wet, and transparent, red-brown glazes. The paint surface is generally thin. Bingham initially painted the white collar extending out rather than down on the proper right side, and the earlier position is slightly apparent in visible light. He also lowered the proper left shoulder and narrowed the jacket collar. Mild cupping and mechanical cracking are present overall except in the face and jacket, and stretcher cracks are prominent. Three spiral impact cracks are located in the upper left quadrant. The paint has become increasingly transparent over time, and some graphite lines are slightly visible under normal lighting conditions. Pinpoint losses of paint are evident in the background, and some discolored retouch is apparent. A layer of dust, grime, and flyspecks is present on the surface. The varnish, which is probably a natural resin, is slightly discolored and unsaturated.





GEORGE CALEB BINGHAM (1811–1879)

Mrs. James Turner Vance Thompson, c. 1859–60  
(Emily Warner Drew Thompson)

Oil on canvas  
30½ × 25½ in. (76.5 × 63.8 cm)  
Gift of Mrs. James Love, 36–19/2

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been lined using a wax-based adhesive and the tacking margins have been removed; however, the original dimensions do not appear to have been significantly altered. Infrared reflectography reveals a minimal graphite underdrawing marking the facial features over the opaque, off-white ground. A few lines above the brooch may indicate that the top edge was originally wider. The position of the ear was shifted slightly in the final composition. Bingham rendered the portrait with thin layers of opaque paint and applied transparent red glazes to the shadows. Some thick brushstrokes are present at the proper left temple and cheek, and a few areas of low impasto can be seen in the highlights of the jewelry. Slightly cupped mechanical cracks are apparent overall, and stretcher cracks are present at the edges. Two impact cracks are located at the bottom edge and above the proper right shoulder. Small areas of retouch, which no longer match the original paint, are apparent overall. A layer of dust, grime, and flyspecks covers the surface. The natural resin varnish appears to be in good condition, although the dress is slightly unsaturated.

#### PROVENANCE

To Judge James Turner Vance Thompson and Emily Warner Drew Thompson (the sitters); to Anna Ross Thompson (daughter of the sitters), Liberty, Mo., by descent; to NAMA, 1936.

#### EXHIBITION

The exhibition included both portraits.

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Caleb Bingham Collection*, 15 July–1 August 1935, no cat.

#### REFERENCES

An asterisk [\*] indicates references that mention both portraits; in all other cases, the references are for *Judge James Turner Vance Thompson* only.

\*Alexander Doniphan Chapter, *Daughters of the American Revolution, Clay County, Missouri Centennial Souvenir, 1822–1922* (Liberty, Mo.: Liberty Tribune, 1922), 10–11 (as *Judge James T. V. Thompson* and *Emily Warner Drew Thompson*); \*Two Bingham Portraits in Liberty, Mo., 27 November 1932, *Kansas City Star*, photo sec., 6; \*Rare Gifts to Gallery, *Kansas City Star*, 4 April 1934, 6; \*In Gallery and Studio, *Kansas City Star*, 12 July 1935, 8; \*Special Exhibits on Display, 25 July 1935, clipping, NAMA curatorial files; \*Clay Pioneers Displayed, 8 August 1935, clipping, NAMA curatorial files; \*Clay County History Prominent in Gallery, 14 January 1936, clipping, NAMA curatorial files; \*Gifts, *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (15–31 March 1936), 4 (Mrs. James Turner Vance Thompson referred to as Emily Warner Drey Thompson); \*Mrs. Anna Love Taken by Death, *Liberty (Mo.) Tribune*, 13 January 1938, 1; \*Historical Notes and Comments: Notes, *Missouri Historical Review* 32 (July 1938), 579; \*NAMA 1940, 24 (as *Judge Turner Vance Thompson* and *Emily W.D. Thompson*); \*NAMA 1941, 166 (as *Portrait of Judge J. T. V. Thompson* and *Portrait of Emily W.D. Thompson*); \*Winifred Shields, “Centennial Exhibition of Missouri Valley Art Opens at Nelson Gallery,” *Kansas City Star*, 25 June 1950, C1; \*NAMA 1959, 255 (Mrs. James Turner Vance Thompson as *Emily Warner Drey Thompson*); \*E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 109–10; \*E. Maurice Bloch, *George Caleb Bingham: The Evolution of an Artist* (Berkeley and Los Angeles: University of California Press, 1967), 206, 210n19, pls. 155–56; \*NAMA 1973, 250 (Mrs. James Turner Vance Thompson as *Emily Warner Drey Thompson*); \*National Society of the Colonial Dames in America, *Portraits in Missouri: Painted before 1860* (n.p.: National Society of the Colonial Dames in America, 1974), unpaginated (Mrs. James Turner Vance Thompson as *Emily Warner Drew Thompson*); \*E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 7, 105, 215; Patsy Moss, “The Portraits of George Caleb Bingham Reveal a Different History of Greater Kansas City,” *Kansawatchu* 3 (Winter/Spring 2001), 78 (as *James Turner Vance Thompson*).



GEORGE CALEB BINGHAM (1811–1879)

*Roma Johnson Wornall*, c. 1867–74 <sup>+</sup>  
(*Mrs. John Bristow Wornall*)

Oil on canvas

27 × 22¼ in. (68.6 × 56.5 cm)

Gift of Mrs. Roma Wornall Powell, granddaughter of the sitter,

Roma Wornall, F85-1

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a wax-based adhesive, causing the canvas weave to be pronounced and a few areas of impasto to be flattened. The original tacking margins confirm that the dimensions are original. Infrared reflectography reveals fine graphite lines outlining the nose, ear, eyelids, and hairline over a thin layer of opaque, off-white ground. A graphite circle shows that Bingham lowered the position of the brooch slightly. Hatching lines establish the shadows under the chin and neck, and a few broad lines define the square collar and body. Bingham applied an opaque, brick red underpainting to the lower third of the painting. To construct the portrait, Bingham used thin layers of opaque oil paint and transparent glazes. For the most part, the consistency of the paint is thin and fluid; however, some brushwork is evident in the highlights of the temple, neck, and shoulder. Bingham painted over some curls at the proper left shoulder and reduced the width of this arm slightly. A craquelure pattern is apparent overall, and stretcher cracks have developed at the edges. An impact crack is visible in the cheek. The paint layer has darkened slightly due to exposure, as evidenced by the brighter appearance of the paint protected by the spandrels of the frame. Pinpoint retouch is apparent overall. The varnish, which has a moderately high sheen, appears to be clear and in good condition.

#### PROVENANCE

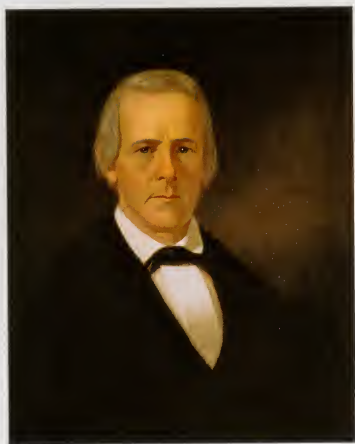
To John Bristow Wornall and Roma Johnson Wornall (the sitter); to John B. Wornall Jr. (son of the sitter), Kansas City, Mo., by descent, 1933; to Roma Wornall Powell (granddaughter of the sitter), Cooperstown, N.Y., by descent, c. 1968; to NAMA, 1985.

#### EXHIBITIONS

Missouri Valley Historical Society, Kansas City, March–April 1914, no. 13 (as *Portrait of Mrs. Roma J. Wornall*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961*, 16 March–30 April 1961, no. 32 (as *Portrait of Roma Johnson [Wornall]*); Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

Fern Helen Rusk, *George Caleb Bingham: The Missouri Artist* (Jefferson City, Mo.: Hugh Stephens Co., 1917), 127 (as *Portrait of Mrs. J. B. Wornall*); “Old Wornall Homestead Could Tell Interesting Tale if It Had Speech,” *Kansas City Journal-Post*, 1 February 1925, C5; “The Life of Roma Wornall Was Linked Inseparably in Romance with One of the Oldest Houses in Kansas City,” *Kansas City Star*, 9 May 1933, 3; “A Gay Heart Is Stilled,” *Kansas City Star*, 9 May 1933, 1; John Francis McDermott, *George Caleb Bingham: River Portraitist* (Norman: University of Oklahoma Press, 1959), 430 (as *Mrs. John B. Wornall*); “George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961,” *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 3 (1961), 17 (as *Portrait of Roma Johnson [Wornall]*); “Wornall Home Saw the City Grow,” *Kansas City Star*, 8 May 1966, 2D; E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 131 (as *Mrs. John Bristow Wornall [Roma Johnson]*); William Hollan, “Nelson Gallery Given Three Bingham Portraits,” *Kansas City Times*, 23 May 1985, B4; “Hand-Picked Art,” *Kansas City Times*, 1 June 1985, C6; Donald Hoffmann, “Grandma Moses Exhibit Set for Omaha,” *Kansas City Star*, 2 June 1985, 6D; Laura Rollins Hockaday, “Kansas City People,” *Kansas City Star*, 23 June 1985, 7I; *Calendar of Events* (Nelson-Atkins Museum of Art), June 1985, 2, cover; Edgar A. Albin, “Kansas City Museum Buys Works by Rauschenberg, Bingham,” *Springfield (Mo.) News-Leader*, 25 July 1985, 2H (as *Portrait of Roma Wornall*); E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 112, 224 (as *Mrs. John Bristow Wornall [Roma Johnson]*); NAMA 1991, 79 (as *Mrs. John Bristow Wornall [Roma Johnson Wornall]*).



GEORGE CALEB BINGHAM (1811–1879)

*William Miles Chick, c. 1870*

Oil on canvas  
27 $\frac{3}{4}$  × 22 $\frac{1}{4}$  in. (69.5 × 56.2 cm)  
Gift of Mr. William Winslip Chick, 72-21/1

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a wax-based adhesive. Although the tacking margins have been removed, the dimensions do not appear to have been significantly altered. Bingham applied a thin layer of opaque, off-white ground and a dark brown imprimatura overall. Infrared reflectography reveals a few graphite lines outlining Chick's body, face, and features. Bingham drew the chin twice, lowering it slightly. He painted the overlying portrait with layers of thin, fluid, opaque paint and transparent glazes. The texture of the canvas remains visible. Areas of slightly tented but stable paint are present at the center of the painting and the bottom edge. Discolored lines of retouch that correspond to this damage are noticeable in the white shirt. Under ultraviolet radiation, extensive retouch is apparent in the jacket and upper third of the background, and pinpoint retouch is found in the face. A dark residual material remains in the interstices of the paint and discolours the proper left temple, nose, mouth, and white shirt. The varnish, which is probably a natural resin, is slightly discolored and unsaturated and has a satin sheen.



GEORGE CALEB BINGHAM (1811–1879)

*Mrs. William Miles Chick, c. 1870*  
(*Ann Eliza Smith Chick*)

Oil on canvas  
27 $\frac{3}{4}$  × 22 $\frac{1}{4}$  in. (69.5 × 56.2 cm)  
Gift of Mr. William Winslip Chick, 72-21/2

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a wax-based adhesive. Although the tacking margins have been removed, the dimensions do not appear to have been significantly altered. Bingham applied a wash of dark brown paint over the thin, opaque, off-white ground. Infrared reflectography reveals a comprehensive graphite underdrawing outlining Mrs. Chick's features, hair, and face. Hatching lines correspond to shadows on the proper left side of her face, and loose, undulating lines indicate the lace of her bonnet. In this drawing, her chin is slightly lower, her lips higher, and her collar is smaller and higher. Her bonnet may also have extended closer to her chin. Bingham painted the overlying portrait with layers of thin, opaque paint and transparent glazes. Increasing transparency in the paint film has revealed some lines of the underdrawing. There is extensive retouch in the background and body, particularly in the upper left quadrant. Mechanical cracks are apparent overall, a spiral impact crack appears below the collar, and stretcher cracks are visible at the edges. Three previously repaired tears in the original canvas are apparent, two in the upper right quadrant, and a third below the collar. The varnish, which is probably a natural resin, is unsaturated and slightly discolored and has a satin sheen.

#### PROVENANCE

To Washington Henry Chick (son of the sitters); to Henry and Dixie Winslip Chick (son and daughter-in-law of Washington Henry

Chick), Kansas City, Mo., by descent, 1918; to William Winship Chick (son of Henry Chick), Kansas City, Mo., by descent, 1951; to NAMA, 1972.

#### EXHIBITIONS

Missouri Valley Historical Society, Kansas City, March–April 1914, nos. 5 and 6 (as *Portrait of W. M. Chick* and *Portrait of Mrs. W. M. Chick*); Kansas City Art Institute, Mo., ["Early American Exhibition"], May 1933, no cat. (as *William Chick* and *Mrs. Anna E. Chick*); Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat. (*Mrs. William Miles Chick* only).

#### REFERENCES

All references include both portraits, except where noted.

M.K.P., "Memories of Early Missouri Drama from an Art Exhibit," *Kansas City Star*, 4 May 1933, 6; E.R.S., "The Story of the City's First Postmaster, William Miles Chick," *Kansas City Star*, 16 July 1939, 3C; E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 132–33; William Winship Chick, "Two Oil Portraits by George Caleb Bingham," typescript, 14 October 1971, NAMA curatorial files (*Mrs. William Miles Chick* as *Ann Eliza Smith Chick*); "Portrait Presentation," 1 October 1972, *Kansas City Star*, 10C (*Mrs. William Miles Chick* as *Ann Eliza Smith Chick*); William Winship Chick, "Presentation Ceremony at the William Rockhill Nelson Gallery of Art on Sunday, 17 September 1972, of Oil Portraits by George Caleb Bingham of William Miles Chick and Ann Eliza Chick," typescript, 1972, NAMA curatorial files (*Mrs. William Miles Chick* as *Ann Eliza Smith Chick*); NAMA 1973, 25 (*Mrs. William Miles Chick* as *Ann Eliza Miles Chick*); National Society of the Colonial Dames in America, Missouri, *Portraits in Missouri: Painted before 1860* (n.p.: National Society of the Colonial Dames in America, 1974), unpaginated (*Mrs. William Miles Chick* as *Ann Eliza Chick*); E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 116, 228–29; NAMA 1991, 81 (*Mrs. William Miles Chick*, only); Patsy Moss, "Portraits of George Caleb Bingham Reveal a Different History of Greater Kansas City," *Kansasmouth* 3 (Winter/Spring 2001), 86; Margaret C. Conrads, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (January–February 2005), 153.



GEORGE CALEB BINGHAM (1811–1879)

*Mary Frances Ward*, c. 1871

Oil on canvas  
27<sup>5</sup>/<sub>16</sub> × 22<sup>5</sup>/<sub>16</sub> in. (69.4 × 56.7 cm)  
Gift of Hugh Campbell Ward, James Crawford Ward, Frances Ward  
Olmsted, and John Harris Ward in memory of their mother, Vassie James  
Hill, 57-121

#### TECHNICAL NOTES

The tightly woven, machine-made linen support was lined using a wax-based adhesive. Remnants of the original tacking edges indicate that the dimensions have not been altered. The support was commercially primed with a light gray ground. Pencil lines are visible beneath the baby's arms and legs, probably owing to increased transparency in the paint layer. Infrared reflectography reveals Bingham's graphite underdrawing and a series of vertical and horizontal lines that he used to block out the composition. While only a few carefully placed contour and hatching lines underlie the child's face and head, the drawing beneath her dress and arms is much denser and more active. The underdrawing suggests that both arms and the drapery to the left of the figure were repositioned and that sketched locks of hair originally covered the baby's proper left ear. Graphite lines also establish the oval edge of the composition. Generally, Bingham applied the opaque paint thinly, without impasto, using warm glazes in the shadows. The baby's face is painted more thickly, with smoothly blended tones and bright red glazes. Mild mechanical cracking and very slight cupping appear throughout the paint and ground layers. Small areas of retouch cover abrasions; however, no retouch is evident in the face. A small, concave canvas distortion is found in the bottom left corner with two pinpoint losses of paint. Museum conservation staff removed discolored varnish and embedded grime during treatment in 1999, at which time areas of paint loss and abrasion



were filled and retouched and a natural resin varnish with a moderately high sheen was applied.

#### PROVENANCE

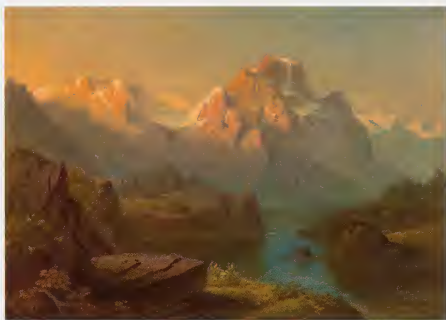
To Seth Edmund and Mary Frances Harris McCarty Ward (parents of the sitter); to Hugh Campbell Ward (brother of the sitter), by descent; to Mrs. A. Ross Hill (widow of Hugh Campbell Ward), Kansas City, Mo., by descent; to Hugh Campbell Ward Jr., James Crawford Ward, Frances Ward Olmsted, and John Harris Ward (their children), by descent; to NAMA, 1957.

#### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat. (as *Frances Ward*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961*, 16 March–30 June 1961 (traveled), no. 33 (as *Portrait of Mary Frances Ward*); Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

NAMA 1959, 255; "George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 3 (1961), 17 (as *Portrait of Mary Frances Ward*); E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 129 (as *Miss Mary Frances Ward*); E. Maurice Bloch, *George Caleb Bingham: The Evolution of an Artist* (Berkeley and Los Angeles: University of California Press, 1967), 225; NAMA 1973, 250; National Society of the Colonial Dames in America, Missouri, *Portraits in Missouri: Painted before 1860* (n.p.: National Society of the Colonial Dames in America, 1974), unpaginated; E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 113, 226; NAMA 1991, 80.



GEORGE CALEB BINGHAM (1811–1879)

*Mountain Landscape*, c. 1872–78  
(*Colorado Mountain Landscape*)

Oil on canvas, mounted on Masonite  
10% × 14 3/4 in. (27.6 × 37.5 cm)  
Signed lower right: Geo Bingham  
Gift of Miss Mary Christine Austin, 66–12

#### TECHNICAL NOTES

The finely woven, plain-weave canvas has been mounted to a Masonite panel, probably with a wax-based adhesive; however, the original dimensions have not been significantly altered. Bingham applied the opaque, off-white ground thinly. Infrared reflectography reveals a few sketched graphite lines beneath the mountains. Bingham rendered the landscape using thin layers of opaque paint, applied wet into wet, and warm, transparent glazes. He used dark brown paint to outline the rocks in the foreground and a cool, medium blue paint to outline the distant mountains. Some low impasto is present in the thicker brushstrokes of the mountains and the foreground details. The paint layer has become increasingly transparent, as evidenced by pentimenti in the blue shadow of the upper left mountain. A very small, previously repaired horizontal tear is present at the left edge of the painting, and the canvas weave is pronounced as a result of the lining technique. A layer of synthetic varnish was removed during treatment by Museum conservation staff in 1999, and conservators applied a saturating layer of mastic varnish with a moderately high sheen before retouching small areas of paint loss in the sky and frame abrasion.

#### PROVENANCE

To Miss Amanda P. Austin (a pupil of Bingham's at the University of Missouri); to Miss Mary Christine Austin (niece of Amanda Austin), Carrollton, Mo., by descent; to NAMA, 1966.

#### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961*, 16 March–30 June 1961 (traveled),

no. 36; Norman Mackenzie Art Gallery, Saskatchewan University, Regina, *In Search of America: 19th Century Painters and Writers*, 1971, no. 55; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Saint Louis Art Museum, *Bingham's Missouri*, 26 September 1975–11 April 1976 (traveled), no cat. (as *Colorado Mountain Landscape*); Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

"George Caleb Bingham: Sesquicentennial Exhibition, 1811–1961," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 3 (1961), 21; Donald L. Hoffmann, "Bingham's Colorado View," *Kansas City Star*, 24 April 1966, 1F, 5F (as *Colorado Mountain Landscape*); Lew Larkin, "Art World Has 'Discovered' Bingham and Many of His Works Await the Finding," *Kansas City Star*, 11 June 1966, 16 (as *Colorado Mountain Landscape*); "Estate Leaves Art to Nelson Gallery," *Kansas City Times*, 18 May 1967, 8D (as *Colorado Mountain Landscape*); E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 148, no. A383 (as *Colorado Mountain Landscape*); E. Maurice Bloch, *George Caleb Bingham: The Evolution of an Artist* (Berkeley and Los Angeles: University of California Press, 1967), 183, 259, pl. 121 (as *Colorado Mountain Landscape*); Constance W. Glenn, "The Nineteenth Century American Landscape Tradition: Selections from the Collection of the Nelson Gallery-Atkins Museum," typescript, 1968, NAMA curatorial file, 1–3; *In Search of America: 19th Century Painters and Writers*, exh. cat. (Regina: Norman Mackenzie Art Gallery, Saskatchewan University, 1971), 30, 39; NAMA 1973, 250; "Gallery Painting Stolen," *Kansas City Times*, 9 January 1974, 3A; Mark Schlunkmann, "Stolen Nelson Painting Recovered," *Kansas City Times*, 8 February 1974, 1; "Freed in Theft," *Kansas City Star*, 8 February 1974, 2; Albert Christ-Janer, *George Caleb Bingham: Frontier Painter of Missouri* (New York: Harry N. Abrams, 1975), pl. 156; "Missouri's Bingham," *Kansas City Star*, 28 March 1976, 3E; Patricia Trenton and Peter H. Hassrick, *The Rocky Mountains: A Vision for Artists in the Nineteenth Century* (Norman: University of Oklahoma Press, 1983), 234, 239, 380n107 (as *Colorado Mountain Landscape*); E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 26n104, 119, 232–33, no. 380 (as *Colorado Mountain Landscape*); Margaret C. Conrads, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (January–February 2005), 152–53.



GEORGE CALEB BINGHAM (1811–1879)

Mrs. B. W. Clark (Mary Jane Kinney) and Her Brother  
(Joseph Beeler Kinney<sup>2</sup>), 1874  
(Portrait of Son and Daughter of Mr. Kinney)

Oil on canvas  
39 $\frac{7}{8}$  × 30 in. (101.3 × 76.2 cm)  
Gift of Mrs. Nellie B. Hussey in memory of her mother, 53-56

#### TECHNICAL NOTES

The plain-weave canvas has been lined using a wax-based adhesive, resulting in a slight enhancement of the canvas weave and causing a moiré pattern in the paint, mainly on the right side. The original tacking margins have been removed, but the dimensions do not appear to have been significantly altered. The thin, bright white ground was evenly applied. Infrared reflectography reveals the artist's comprehensive underdrawing, some of which is visible owing to increasing transparency of the paint. Contour lines define the male figure's head and facial features, and hatching lines appear beneath his temple, cheek, and nose on the proper left side. In the underdrawing, his eye and eyebrow are placed slightly higher than the painted contour. Bingham drew the female figure's face and features less meticulously, and the lines defining her nose and mouth are faint and blurred. Loose, spontaneous lines define her body and the folds of her dress. In the underdrawing, the neckline of her dress is higher than the painted contour, and lines passing through her proper left hand suggest that it was added later. Bingham appears to have initially drawn the background drapery hanging diagonally from the top right corner. He underpainted the woman's beeler with slightly transparent teal and purple paint, then rendered the portrait with layers of thin, opaque paint and transparent glazes. Overall the paint surface is smooth and thin. Two

pearls faintly visible under the paint surface reveal that Bingham altered the position of the necklace slightly. Diagonal mechanical cracks appear at the corners and edges. The varnish, which is probably a natural resin, is in good condition and has a moderately high sheen. Several prominent areas of discolored retouch appear above the varnish.

#### PROVENANCE

To Captain Joseph Kinney (father of the sitters), New Franklin, Mo.; to Miss Alice Kinney and Mrs. S.W. Ravenel (sisters of the sitters), New Franklin, Mo., by descent; to [Mrs. Barber, 1931]; to Mrs. Nellie Barber Hussey (presumably Mrs. Barber's daughter), by descent; to NAMA, 1953.

#### REFERENCES

Fern Helen Rusk, *George Caleb Bingham: The Missouri Artist* (Jefferson City, Mo.: Hugh Stephens Co., 1917), 125 (as *Portrait of Son and Daughter of Mr. Kinney*); Dorothy Heiderstadt, "Self-Made Painter of Early Missouri Contributed Much to Historical Record," *Kansas City Star*, 18 February 1950, 12; NAMA 1959, 255; John Francis McDermott, *George Caleb Bingham: River Portraitist* (Norman: University of Oklahoma Press, 1959), 430–31, 433 (as Mrs. B. W. Clark and Brother); E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 142; E. Maurice Bloch, *George Caleb Bingham: The Evolution of an Artist* (Berkeley and Los Angeles: University of California Press, 1967), 236; NAMA 1973, 250; E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 122, 235.



#### ISABEL BISHOP (1902–1988)

*Girl with a Newspaper*, 1946 +  
(*Girl Reading Newspaper*)

Oil and tempera on Masonite  
24¾ × 15½ in. (62.9 × 39.4 cm)  
Signed upper right: Isabel Bishop  
Bequest of Marie P. McCune, 68-8/2

#### TECHNICAL NOTES

The slightly convex Masonite panel is primed with smooth, opaque, bright white gesso. Over this layer, Bishop applied thick, irregular, horizontal strokes of opaque, beige paint. She then rubbed a cool, opaque, gray paint overall and incised horizontal lines into the wet paint surface. She loosely sketched the figure and architectural features of the background with graphite and used faint red lines, possibly red pencil, to outline the proper right elbow, skirt, legs, and top of the newspaper, and to create hatching lines in the skirt and legs. This underdrawing remains visible in the final composition, which Bishop created by interlayering egg tempera with transparent, semitransparent, and opaque oil paint. The paint's consistency ranges from thick, dry, and pastelike to thin and fluid. Under magnification, there appears to be a fibrous material mixed into the paint. There are a few localized cracks in areas of thick paint and one small loss of paint at the center of the right side. Several other minor losses are evident on the edges owing to frame abrasion. In early photographs, the word fragment "LOWE" is clearly visible in the upper right region of the painting. This detail is only partially visible today under normal light and is only slightly clearer with infrared reflectography. An inscription on the backing board notes that Bishop applied a natural resin varnish to the painting in 1949. Ultraviolet radiation confirmed that this varnish was removed at

some point. A thin, synthetic resin varnish may be present on the surface.

#### PROVENANCE

To (Midtown Galleries, New York, 1946); to Marie P. McCune, Kansas City, Mo., 1947; to NAMA, 1968.

#### RELATED WORKS

*Girl Reading a Paper*, c. 1944, pen and wash drawing, location unknown, illustrated in "The Drawings of Isabel Bishop," *American Artist* 3 (June 1949), 50; *Girl with Newspaper*, 1945, etching, 7 $\frac{7}{8}$  × 4 $\frac{3}{4}$  in. (18.5 × 11.2 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.

#### EXHIBITIONS

Carnegie Institute, Pittsburgh, *Painting in the United States, 1946*, 10 October–8 December 1946, no. 81 (as *Girl with a Newspaper*); Kansas City Art Institute, Mo., ["Exhibition of Contemporary American Paintings in the Collections of Kansas Citians"], March 1948, no cat.; Midtown Galleries, New York, *Bishop*, 3–23 May 1949, no. 23; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Contemporary American Paintings*, 4–29 March 1951, no cat.; New Jersey State Museum, Trenton, *Paintings by Isabel Bishop, Sculpture by Dorothea Greenbaum*, 2 May–5 July 1970, no. 10; University of Arizona Museum of Art, Tucson, *Isabel Bishop*, 3 November 1974–31 July 1975 (traveled), no. 36.

#### REFERENCES

*Painting in the United States, 1946*, exh. cat. (Pittsburgh: Carnegie Institute, 1946), unpaginated (as *Girl with a Newspaper*); J. R., "Art and Artists: Moderns Please the Timid in Show at the Art Institute," *Kansas City Star*, 12 December 1947, 33 (as *Girl with Newspaper*); "Art and Artists: Free Art Exhibits to Open Sunday in City Galleries," *Kansas City Star*, 5 March 1948, 20; "Art," *Time*, 23 May 1949, 69; Winifred Shields, "Art and Artists: High Quality of a New Exhibit Inspires Praise beyond Usual," *Kansas City Star*, 9 March 1951, 17 (as *Girl Reading Newspaper*); *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 17 (March 1951), unpaginated (as *Girl Reading Newspaper*); *Paintings by Isabel Bishop, Sculpture by Dorothea Greenbaum*, exh. cat. (Trenton: New Jersey State Museum, 1970), unpaginated; NAMA 1973, 250 (as *Girl Reading Newspaper*); *Isabel Bishop*, exh. cat. (Tucson: University of Arizona Museum of Art, 1974), 61, 197–98; Donna C. Bachmann and Sherry Piland, *Women Artists: An Historical, Contemporary and Feminist Bibliography* (Metuchen, N.J.: Scarecrow Press, 1978), 220 (as *Girl Reading Newspaper*); Donna Bachmann, "Hidden Treasures by Women at the Nelson," *Forum*, Summer 1983, 8, 16 (as *Girl Reading Newspaper*); Helen Yglesias, *Isabel Bishop* (New York: Rizzoli, 1989), 100; NAMA 1991, 156–57 (as *Girl Reading a Newspaper*).



RALPH ALBERT BLAKELOCK (1847–1919)

#### *Forest Landscape*, n.d.

Oil on canvas  
16 × 24 in. (40.6 × 61 cm)  
Signed lower right: Blakelock  
Bequest of Thomas J. Strickler, 59-5

#### TECHNICAL NOTES

The original canvas is lined with a glue-based adhesive. Tape covers the obverse edges. The white ground layer was painted thinly. The primary paint layers were indirectly painted in rich, thin, fluid greens, browns, and reds. Above these layers, Blakelock applied opaque, thicker paint to render highlights and then glazed over the impasto. Diagonal mechanical cracks appear throughout. Traction cracks have formed in darker passages of the painting. Minimal paint loss appears at the lower left, and paint abrasion is evident on the central rock. The painting is structurally sound. The unsaturated varnish, which is not continuous, is likely synthetic.

#### PROVENANCE

Thomas J. Strickler, Kansas City, Mo., by 1958; to NAMA, 1959.

#### EXHIBITIONS

Art Galleries, University of California, Santa Barbara, *The Enigma of Ralph A. Blakelock: 1847–1919*, 7 January–23 June 1969 (traveled), no. 92; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 65.

#### REFERENCES

"An Estate of \$204,301," *Kansas City Times*, 30 December 1958, 3; *The Enigma of Ralph A. Blakelock: 1847–1919*, exh. cat. (Santa Barbara: Art Galleries, University of California, 1969), 30, 78; NAMA 1973, 250; NAMA 1977, 54.





EDWIN HOWLAND BLASHFIELD (1848–1936)

*Medieval Art, 1936*

Oil on canvas  
 72¼ × 48 in. (183.5 × 121.9 cm)  
 Signed and dated lower right: E.H. Blashfield / 1936  
 Gift of Henry W. Ranger Fund of The National Academy of Design, 38–13

TECHNICAL NOTES

The canvas is an unlined, medium-weight, plain-weave fabric. Intact tacking margins indicate the dimensions are original. The thin, even, and off-white ground layer was likely applied commercially. Graphite lines are visible beneath the paint layer. A detailed underdrawing outlines the model of Notre-Dame held by the central figure. A horizontal graphite line is visible above the figure on the right. Blashfield used a compass to draw circular shapes and arcs for the rose window. Two circular shapes are incised into the paint at the center right side, and numerous pinpoint holes in the wet paint may have been made by a compass point. The consistency of the paint ranges from thick, somewhat dry, and paste-like to thin, fluid, and medium-rich. Several medium-rich glazes are evident in the upper background under ultraviolet light, and several paint strokes appear on top of the natural resin varnish. A small tear is located on the top edge, near the left side. Localized mechanical cracks are found in thickly painted areas.

PROVENANCE

National Academy of Design, by purchase for the Henry W. Ranger Fund, 1937; to NAMA, 1938.

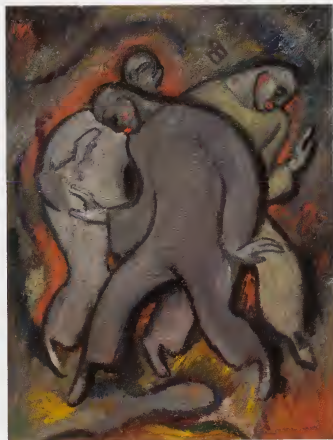
EXHIBITION

National Academy of Design, New York, *National Academy of*

*Design 111th Annual Exhibition*, 20 March–10 April 1936, no. 54 (as *Mediaeval Art*).

REFERENCES

Edward Alden Jewell, "The Old Familiar Faces: National Academy Opens 111th Annual Exhibition—Work by Invited Artists," *New York Times*, 22 March 1936, X8; *Catalogue of the One Hundred and Eleventh Annual Exhibition*, exh. cat. (New York: National Academy of Design, 1936), 20 (as *Mediaeval Art*); *The Works of Edwin Howland Blashfield* (New York: Charles Scribner's Sons, 1937), unpaginated; *National Academy Bulletin*, no. 3 (New York: National Academy of Design, 1937), 14 (as *Mediaeval Art*); "Nelson Gallery Month's Masterpiece," *Kansas City Journal-Post*, 7 August 1938, 6B; "Midwestern Interest in Art Flares in Times of Controversy," *Kansas City Star*, 2 September 1938, 15; *Henry Ward Ranger Centennial Exhibition Sponsored by the National Academy of Design and the Smithsonian Institution*, exh. cat. (New York: National Academy of Design, 1958), 33.



ALBERT BLOCH (1882–1961)

*Die drei Pierrots Nr. 2 (The Three Pierrots No. 2), 1911* †  
 (*Die drei Pierrots*)

Oil on canvas  
 30¾ × 22¾ in. (77 × 57.8 cm)  
 Signed with monogram upper right: **AB**; inscribed on verso top: "DIE  
 DREI PIERROTS" NO. II. 25 / XI-1911  
 Gift of Mrs. Albert Bloch, F97-14/1

TECHNICAL NOTES

The canvas is a loosely woven, medium-weight, linen duck fabric.

It is primed with a thin, opaque, white ground layer. The tacking margins have been strip-lined but remain intact, indicating the dimensions are original. Bloch applied an opaque, red-brown imprimatura. The possible presence of an earlier painting is suggested by brushstrokes and palette knife impressions in the underlying paint layer that do not correspond to the final composition and by a light-colored band on the right edge visible with X-radiography. The painting was rendered using a direct, wet-into-wet technique with a brush and palette knife. Thick, pastelike paint consistency and pronounced brushwork create an active surface texture. Minimal paint abrasion at the bottom left, bottom right, and top edge are likely by-products of the artist's working technique of scraping into the paint as he worked. Two small areas of retouch are evident on the figure at left, and the upper right corner was retouched. An abandoned portrait appears on the verso. Museum conservation staff cleaned and applied synthetic varnish to the painting in 1987.

#### PROVENANCE

To Mrs. Albert Bloch (the artist's widow), Lawrence, Kans., 1961; to NAMA, 1997.

#### RELATED WORK

*Die drei Pierrots* Nr. 1, 1911, oil on canvas, 65 × 50 in. (165.1 × 127 cm), private collection.

#### EXHIBITIONS

Galerien Thannhauser, Munich, *Die erste Ausstellung der Redaktion der Blaue Reiter*, 18 December 1911–1 January 1912, no. 7 (traveled in modified form to several other European cities, 1912–14); Der Sturm, Leitung: Herwarth Walden, Berlin, *Der Blaue Reiter, Franz Flawn, Oskar Kokoschka, Expressionisten: Erste Ausstellung der Sturm*, 12 March–10 April 1912, no. 5; Der Neue Kunstsalon, Munich, *A. Bloch—München*, May 1913, no. 24 (as *Die drei Pierrots*); Berlinische Galerie, Museum für Moderne Kunst, Photographie und Architektur, *Stationen der Moderne: Die bedeutenden Kunstaussstellungen des 20. Jahrhunderts in Deutschland*, 25 September 1988–8 January 1989, no. 7 (as *Die drei Pierrots*); Nelson-Atkins Museum of Art, Kansas City, Mo., *Albert Bloch: The American Blue Rider*, 26 January–7 December 1997 (traveled), no. 5; Hollis Taggart Galleries, New York, *Concerning Expressionism: American Modernism and the German Avant-Garde*, 19 May–31 July 1998, no. 2; Städtische Galerie im Lenbachhaus und Kunstbau, Munich, *Der Blaue Reiter und das Neue Bild: Von der "Neuen Künstlervereinigung München" zum "Blauen Reiter"*, 3 July–3 October 1999, no. 251.

#### REFERENCES

Wassily Kandinsky and Franz Marc, *Die erste Ausstellung der Redaktion der Blaue Reiter*, exh. cat. (Munich: F. Bruckmann, 1911), 3; *Zeitung Hagen*, 6 July 1912, clipping, NAMA curatorial files; Richard C. Green, "Albert Bloch, His Early Career: Munich

and der Blaue Reiter," *Pantheon: Internationale Zeitschrift für Kunst* 39 (January–March 1981), 71–72, 74; Janice McCullagh, "Disappearances; Appearances: The First Exhibition of the 'Blaue Reiter,'" *Arts Magazine* 62 (September 1987), 46; *Stationen der Moderne: Die bedeutenden Kunstaussstellungen des 20. Jahrhunderts in Deutschland*, exh. cat. (Berlin: Berlinische Galerie, in association with Nicolai, 1988), 112–13, 120 (as *Die drei Pierrots*); Armin Zweite, *The Blue Rider in the Lenbachhaus, Munich* (Munich: Prestel-Verlag, 1989), 32 (ill. in installation shot of Blue Rider exhibition); Maria Schudtner, "Albert Bloch," Ph.D. diss., Universität Innsbruck, 1991, 24 (as *Die drei Pierrots*), 62 (as *Drei Pierrots*), 126; Bruce Altshuler, *The Avant-Garde in Exhibition: New Art in the 20th Century* (New York: Harry N. Abrams, 1994), 51; David Cateforis, "Albert Bloch: The American Blue Rider," *American Art Review* 9 (January–February 1997), 132–33, 135; Charles Cowdrick, "Art: The Reluctant Modernist," *Pitch Weekly* (Kansas City, Mo.), 6 February 1997, 47; Simone Dattenberger, "Schemenhaftes im Spinnweb-Wald," *Münchener Merkur*, 16 April 1997, 8; Alexander Hosh, "Amerikas Blauer Reiter," *Passauer Neue Presse*, 10 June 1997, unpaginated; Henry Adams, Margaret C. Conrads, and Annegret Hoberg, eds., *Albert Bloch: The American Blue Rider*, exh. cat. (Munich: Prestel-Verlag, in association with Nelson-Atkins Museum of Art and Städtische Galerie im Lenbachhaus, 1997), 27–28, 32, 61, 64, 67, 76n24, 209, pl. 5; Annegret Hoberg and Henry Adams, eds., *Albert Bloch: Ein amerikanischer Blauer Reiter*, exh. cat. (Munich: Prestel-Verlag, in association with Städtische Galerie im Lenbachhaus, 1997), 27–28, 32, 61, 64, 67, 76n24, 209, pl. 5; Frank Baron, Helmut Arntzen, and David Cateforis, eds., *Albert Bloch: Artistic and Literary Perspectives* (Munich: Prestel-Verlag, in association with Max Kade Center for German-American Studies, University of Kansas, 1997), 15, 42–43, 45, 53n23, 122, 173, pl. 4; Julie Aronson, "New at the Nelson: Two Paintings by Albert Bloch Donated," *Calendar of Events* (Nelson-Atkins Museum of Art), March 1998, 2, cover; *Concerning Expressionism: American Modernism and the German Avant-Garde*, exh. cat. (New York: Hollis Taggart Galleries, 1998), 28, 33, 112; Annegret Hoberg and Helmut Friedel, eds., *Der Blaue Reiter und das Neue Bild: Von der "Neuen Künstlervereinigung München" zum "Blauen Reiter"*, exh. cat. (Munich: Prestel-Verlag, in association with Städtische Galerie im Lenbachhaus, 1999), 318, 351, pl. 173.



# ALBERT BLOCH (1882–1961)

## *Klagelied (Lamentation)*, 1912–13 †

Oil on canvas

38½ × 40¾ in. (97.8 × 102.6 cm)

Signed with monogram center:  inscribed on verso upper left:

I bis VIII / 1913

Gift of Dr. and Mrs. Harold J. Lasky, FgS-29

## TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas is unlined. Intact tacking margins indicate the dimensions are original. The ground layer consists of a thin, even application of opaque, off-white primer, probably commercially applied. A loosely brushed underdrawing of thin, somewhat dry paint is apparent with infrared reflectography. Under visible light, these lines are apparent in thinly painted areas, such as the purple figure at the upper left. They were mainly painted in black, but some fine blue lines are also visible. Bloch underpainted the forms with opaque paint, followed by multiple layers of opaque paint and/or transparent glazes. Thick brushstrokes in the underlying paint layer reveal that the lower left figure was initially larger and more triangular in shape. The ground and underlying paint layers show through in thinly painted areas. Paint strokes vary in width. A halo effect was achieved around the circular shapes and heads of figures using thick paint, incised with parallel lines over which a layer was blended with a dry brush and parallel brushstrokes. One small paint loss at the center bottom edge was retouched and is slightly discolored. The slightly discolored varnish may be an oil varnish that Bloch applied unevenly. Drip marks indicate the painting was upright when it was varnished. Selected areas do not fluoresce under ultraviolet radiation, indicating Bloch may have applied paint on top of the varnish.

## PROVENANCE

Arthur Jerome Eddy, Chicago, by 1915; (Williams, Barker & Severn Co., Chicago, 20 January 1937, lot 158); to (Leo Buntman,

Chicago); to Dr. and Mrs. Harold J. Lasky, Evanston, Ill., 1986; to NAMA, 1998.

## EXHIBITIONS

Der Sturm, Leitung: Herwarth Walden, Berlin, *Zwanzigste Ausstellung: Albert Bloch*, December 1913, no. 37; Art Institute of Chicago, *Exhibition of Modern Paintings by Albert Bloch of Munich*, July–September 1915 (traveled), no. 5 (as *Lamentation*); Art Institute of Chicago, *Exhibition of Paintings from the Collection of the Late Arthur Jerome Eddy of Munich*, 19 September–22 October 1922, no. 6; Municipal Art Commission (New York), *First National Exhibition of American Art*, 18 May–1 July 1936, no. 495 (as *Lamentation*); Nelson-Atkins Museum of Art, Kansas City, Mo., *Albert Bloch: The American Blue Rider*, 26 January–7 December 1997 (traveled), no. 16.

## REFERENCES

A.H., "Die zwanzigste Ausstellung des Sturm," *Berliner Börsenkurier*, 25 December 1913, unpaginated; *Catalogue of an Exhibition of Modern Paintings by Albert Bloch of Munich*, exh. cat. (Chicago: Art Institute of Chicago, 1915), 7, 11, 13 (as *Lamentation*); Arthur Jerome Eddy, *Cubists and Post-Impressionism*, rev. ed. (Chicago: A. C. McClurg, 1919), 202; *Exhibition of Paintings from the Collection of the Late Arthur Jerome Eddy of Munich*, exh. cat. (Chicago: Art Institute of Chicago, 1922), unpaginated; *First National Exhibition of American Art*, exh. cat. (New York: City of New York Municipal Art Committee, 1936), 17 (as *Lamentation*); Williams, Barker & Severn Co., Chicago, 20 January 1937, lot 158; Maria Schuchter, "Albert Bloch," Ph.D. diss., Universität Innsbruck, 1991, 103, 149; Henry Adams, Margaret C. Conrads, and Annegret Hoberg, eds., *Albert Bloch: The American Blue Rider*, exh. cat. (Munich: Prestel-Verlag, in association with Nelson-Atkins Museum of Art and Städtische Galerie im Lenbachhaus, 1997), 34, 209, pl. 18; Annegret Hoberg and Henry Adams, eds., *Albert Bloch: Ein amerikanischer Blauer Reiter*, exh. cat. (Munich: Prestel-Verlag, in association with Städtische Galerie im Lenbachhaus, 1997), 34, 209, pl. 18; Julie Aronson, "New at the Nelson: Painting by American Blue Rider Joins Collection," *Calendar of Events* (Nelson-Atkins Museum of Art), Summer 1999, 2, cover.



ALBERT BLOCH (1882–1961)

*Composition Red and Blue, 1926*  
(*Pastorale: Red and Blue*)

Oil on canvas, mounted on Masonite  
39¼ × 33½ in. (99.7 × 85.1 cm)  
Signed with monogram right side: *AB*  
Gift of Dr. and Mrs. Eric Voth, 2004.22

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas was originally stretched and later mounted by an assistant of the artist's to a Masonite panel with a lead putty-based adhesive. Under specular illumination, isolated small bumps are apparent and probably relate to the mounting adhesive. Bloch applied the opaque, off-white ground. He applied thin layers of opaque, semitransparent, and transparent paint strokes to build the composition. The consistency of the paint is thin, fluid, and medium-rich. Glazes were worked into the underlying paint layers and further emphasize the paint and canvas textures. Fine strokes of semitransparent and transparent paint outline many of the compositional forms, especially the leaves, trees, and central figures. A few somewhat thick glazes exhibit drip marks at their edges. The canvas weave is prominent, especially in thinly painted regions where Bloch appears to have scraped the paint. Museum conservation staff treated the painting in 2004, at which time a discolored natural resin varnish was removed and scratches in the upper left corner and the proper left elbow of the flute player at the upper right were filled and retouched and a thin, natural resin varnish was applied.

#### PROVENANCE

To Paul Mammen (student of Bloch's), Kansas City, Mo., 1957; to Dr. Harold Voth (Bloch's doctor), Topeka, Kans., 1975; to Dr. Eric A. Voth (his son), Topeka, Kans., 1984; to NAMA, 2004.

#### EXHIBITIONS

Arts Club of Chicago, *Paintings by Albert Bloch, 18–31 March 1927*, no. 36 (as *Pastorale: Red and Blue*); Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

*Catalogue of an Exhibition of Paintings by Albert Bloch*, exh. cat. (Chicago: Arts Club of Chicago, 1927), unpaginated (as *Pastorale: Red and Blue*); Maria Schuchter, "Albert Bloch," Ph.D. diss., Universität Innsbruck, 1991, 66, 131; Frank Baron, Helmut Arntzen, and David Cateforis, eds., *Albert Bloch: Artistic and Literary Perspectives* (Munich: Prestel-Verlag, in association with Max Kade Center for German-American Studies, University of Kansas, 1997), 158; Randall R. Griffey, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 96, 101.



ALBERT BLOCH (1882–1961)

*Winter in the Dead Wood, 1934–38* †  
(*Winter in Toten Wald*)

Oil on canvas  
30⅜ × 36⅝ in. (76.5 × 91.8 cm)  
Signed with monogram and dated lower center: *AB* / 1934  
Gift of Mrs. Albert Bloch, F97-14/2

#### TECHNICAL NOTES

The unlined canvas has a rather heavy, tightly woven, plain weave and appears to be cotton. Intact tacking margins indicate dimensions are original. The opaque, beige ground layer was likely artist-applied. The landscape consists of multiple layers of opaque, transparent, and semitransparent paint and includes stippled textures, moderate impasto, and pronounced brushwork. Incised lines in the paint, probably formed with the end of a brush, are concentrated around the sun. The synthetic varnish was applied



during a cleaning in the late 1980s. An early photograph of the landscape reveals two changes. Bloch overpainted a skull in the left foreground and an owl sitting on a tree stump at center left. These may have been made in 1938, as his handwritten notation on the original backing board includes the dates "1934-38."

#### PROVENANCE

To Mrs. Albert Bloch (widow of the artist), Lawrence, Kans., 1961; to NAMA, 1997.

#### EXHIBITIONS

Municipal Art Committee (New York), *First National Exhibition of American Art*, 18 May-1 July 1936, no. 494; Goethe House, New York, *Albert Bloch: Selected Paintings and Drawings*, 3 December 1963-6 January 1964, no. 9; Städtische Galerie im Lenbachhaus, Munich, Germany, *Albert Bloch: Ein amerikanischer Blauer Reiter*, 1882-1961, November 1964-August 1965 (traveled), no. 16 (as *Winter in Toten Wald*); Pembroke-Country Day School, Kansas City, Mo., *Exhibition of Paintings and Drawings by Albert Bloch*, 4-29 April 1966, oils, no. 2; Wichita Art Association, Kans., *Albert Bloch, 1882-1961*, December 1969-January 1970, oils, no. 10; Munson-Williams-Proctor Institute, Utica, N.Y., *Albert Bloch, 1882-1961, an American Expressionist: Paintings, Drawings, Prints*, 3 February-3 March 1974, no. 27; University of Kansas, Lawrence, *Albert Bloch Memorial Exhibition*, 2-22 April 1978, no. 13; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Albert Bloch: Blaue Reiter Artist in the Midwest, Retrospective Exhibition, 1911-1958: Oils, Watercolors, Drawings*, 8 October-5 November 1978, no. 13; Nelson-Atkins Museum of Art, Kansas City, Mo., *Albert Bloch: The American Blue Rider*, 26 January-7 December 1997 (traveled), no. 36; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February-31 July 2005, no cat.

#### REFERENCES

"All America Represented in New York's First National Show; with Complete List of the Exhibitors," *Art Digest* 10 (June 1936), 35; *First National Exhibition of American Art*, exh. cat. (New York: City of New York Municipal Art Committee, 1936), 17; "Nelson Gallery Exhibits Painting by Albert Bloch," *Kansas City Star*, 3 November 1944, 16; *Albert Bloch: Selected Paintings and Drawings*, exh. cat. (New York: Goethe House, 1963), unpaginated; *Albert Bloch: ein amerikanischer Blauer Reiter, 1882-1961*, exh. cat. (Bonn: Amerikanische Botschaft, Kulturbteilung, 1964), unpaginated (as *Winter in Toten Wald*); "Versprengte Blaue Reiter," *Münchener Merkur*, 2 December 1964, clipping, NAMA curatorial files; *Albert Bloch, 1882-1961*, exh. cat. (Wichita, Kans.: Wichita Art Association, 1969), unpaginated; Jonas Kover, "Fears, Frustrations and Inhumanity Portrayed in Bloch Exhibit at M-W-P," *Observer Dispatch* (Utica, N.Y.), 12 February 1974, 29; "Albert Bloch (1882-1961) an American Expressionist," *Munson-Williams-Proctor Institute Bulletin*, February 1974, unpaginated; "Albert

Bloch (1882-1961): An American Expressionist," *Connoisseur* 186 (May 1974), 60; *Albert Bloch, 1882-1961, an American Expressionist: Paintings, Drawings, Prints*, exh. cat. (Utica, N.Y.: Museum of Art, Munson-Williams-Proctor Institute; Clinton, N.Y.: Edward D. Root Art Center, Hamilton College, 1974), 10, 14; Maria Schuchter, "Albert Bloch," Ph.D. diss., Universität Innsbruck, 1991, 95-96, 133; Werner Mohr, "Albert Bloch as Caricaturist, Social Critic, and Authorized Translator of Karl Kraus in America," Ph.D. diss., University of Kansas, 1994, 254, 261n38, fig. 72; Frank Baron, ed., *German Poetry in War and Peace: A Dual-Language Anthology*, trans. Albert Bloch (Lawrence: Max Kade Center for German-American Studies, University of Kansas, 1995), xxi, xxvi, 103; David Cateforis, "Albert Bloch: The American Blue Rider," *American Art Review* 9 (January-February 1997), 130, 135; David Conrads, "Major American Artist Resurfaces in Kansas City," *Christian Science Monitor*, 27 February 1997, 10; Henry Adams, Margaret C. Conrads, and Annegret Hoberg, eds., *Albert Bloch: The American Blue Rider*, exh. cat. (Munich: Prestel-Verlag, in association with Nelson-Atkins Museum of Art and Städtische Galerie im Lenbachhaus, 1997), 49-50, 81, 211, pl. 36; Annegret Hoberg and Henry Adams, eds., *Albert Bloch: Ein amerikanischer Blauer Reiter* (Munich: Prestel-Verlag, in association with Städtische Galerie im Lenbachhaus, 1997), 49-50, 81, 211, pl. 36; Frank Baron, Hclmut Arntzen, and David Cateforis, eds., *Albert Bloch: Artistic and Literary Perspectives* (Munich: Prestel-Verlag, in association with Max Kade Center for German-American Studies, University of Kansas, 1997), 158; Julie Aronson, "New at the Nelson: Two Paintings by Albert Bloch Donated," *Calendar of Events* (Nelson-Atkins Museum of Art), March 1998, 2; Randall R. Grifficy, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 100-101.



ROSS EUGENE BRAUGHT (1898–1983)

*Tchaikovsky's Sixth*, 1935 †

Oil on canvas

35 $\frac{7}{8}$  × 40 $\frac{1}{8}$  in. (91.1 × 101.9 cm)

Signed and dated lower right: Ross Braught 35

Gift of Mrs. Massey Holmes, 38–15

#### TECHNICAL NOTES

The unlined canvas is a coarse, loosely woven, plain-weave fabric. Intact tacking margins indicate dimensions are original, although the fact that there are two sets of tack holes suggests the canvas has been removed from its original stretcher. The thin, off-white, and slightly transparent ground layer was probably applied by the artist. A few lines, which may be graphite, appear faintly under infrared reflectography. Braught appears to have outlined the mountains with dark blue paint strokes. He underpainted the sky with a medium-toned purple-gray paint. He built up the composition directly using multiple layers of thin, opaque paint of paste-like consistency and a matte appearance. Infrared reflectography reveals that the artist initially extended the hill on the left across the base of the mountain peak at the right edge. Opaque, warm tones form highlights. Thick, textured paint appears in localized areas. Braught may have reworked areas of the composition. This latter paint application covers cracks that formed near the outer edges during the first canvas stretching. Minor canvas draws appear at the corners, but the painting is in excellent condition overall. Cracks beneath the signature suggest the artist may have signed the painting at a later date. The painting is unvarnished and exhibits an uneven surface sheen.

#### PROVENANCE

To (Ferargil Galleries, New York, 1938); to Ethel Greenough (Mrs. Massey) Holmes, Kansas City, Mo., 1938; to NAMA, 1938.

#### RELATED WORK

*Tchaikovsky's Sixth*, 1934, lithograph, 12 $\frac{3}{16}$  × 14 $\frac{1}{8}$  in. (32.5 × 37.5 cm), Hirschl & Adler Galleries, New York.<sup>1</sup>

#### EXHIBITIONS

Ferargil Galleries, New York, *Ross Braught*, 14–27 February 1938, no. 7 (as *Tchaikovsky's Sixth*); Hirschl & Adler Galleries, New York, *Ross Braught, 1898–1983: A Visual Diary*, 16 March–22 April 2000, no. 10; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

"All America Represented in New York's First National Show; with Complete List of the Exhibitors," *Art Digest* 10 (June 1936), 35; Howard Devree, "A Reviewer's Notebook," *New York Times*, 20 February 1938, 8; *Ross Braught*, exh. cat. (New York: Ferargil Galleries, 1938), unpaginated (as *Tchaikovsky's Sixth*); H[enry] C. H[askell], "Art and Artists: The Artist Has to Expect Public Interest in His Life," *Kansas City Star*, 27 January 1939, 12; "Masterpiece of the Month," *Neus Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 5 (February 1939), 2 (as *Tchaikovsky's Sixth*); *Pictures on Exhibit* 2 (March 1939), 44–45; NAMA 1940, 24; NAMA 1941, 166 (as *Tchaikovsky's "Sixth Symphony"*); "It Happened in Kansas City," *Kansas City Star*, 26 May 1943, 6; Kansas City Philharmonic Orchestra, First Subscription Concert program, 24–25 October 1950, cover (as *Tchaikovsky's Sixth*); Winifred Shields, "The Paintings of Ross Braught Are Vivid and Communicative," *Kansas City Star*, 16 November 1951, 24; NAMA 1959, 255 (as *Tchaikovsky's Sixth Symphony*); NAMA 1973, 250 (as *Tchaikovsky's Sixth Symphony*); NAMA 1991, 147 (as *Tchaikovsky's "Sixth Symphony" [Mako Sica]*); Marianne Berardi, *Under the Influence: The Students of Thomas Hart Benton*, exh. cat. (St. Joseph, Mo.: Albrecht-Kemper Museum of Art, 1993), 62; Bill North and Stephen H. Goddard, *Rural America: Prints from the Collection of Steven Schmidt*, exh. cat. (Lawrence: Spencer Museum of Art, University of Kansas, 1993), 30n29 (as *Tchaikovsky's Sixth [Mako Sica]*); David Cleveland, *Ross Braught, 1898–1983: A Visual Diary*, exh. cat. (New York: Hirschl & Adler Galleries, 2000), 13, 30; Randall R. Griffey, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 99–100 (illustrated as *Tchaikovsky's Sixth [Mako Sica]*, in text as *Tchaikovsky's Sixth [Mako Sica]*).

#### NOTE

1. Other examples of this identical print with a variety of inscribed dates are variously titled *Tsaiikovsky's Sixth* (with variant spellings) or *Mako Sica*. See, for example, *Ross Braught, 1898–1983: A Visual Diary*, exh. cat. (New York: Hirschl & Adler Galleries, 2000), 32, nos. 43 and 44.



ALFRED THOMPSON BRICHER (1837–1908)

*Schooner Close-Hauled*, c. 1883 †

Oil on canvas  
24 $\frac{3}{8}$  × 44 $\frac{1}{2}$  in. (61.9 × 113 cm)  
Signed lower right: ATBRICHER.  
Gift of the Enid and Crosby Kemper Foundation, FS1-34

#### TECHNICAL NOTES

The canvas appears to be a tightly woven, plain-weave fabric that has been lined with a wax-based adhesive, flattening areas of impasto and enhancing the canvas weave. Tacking margins are covered with tape, making it difficult to determine alterations to dimensions. Bricher applied a transparent, medium brown wash over the opaque, off-white ground layer. He apparently outlined the ships and details in the ships, seagulls, and distant waves with thin black paint using a fine brush. He painted the seascape directly with thick, fluid paint, applied wet into wet. A few brown semitransparent glazes were applied to the waves. Moderate impasto is evident in the sky, crashing waves, and detritus on the beach. Minimal discolored retouch is present in the sky and at the edges. Mechanical cracks have developed overall, but with no visual impact. The varnish is likely synthetic; however, residue from an earlier discolored natural resin varnish remains in the interstices of the paint.

#### PROVENANCE

(Childs Gallery, Boston); to Emily Clark Meyers, Stonington, Conn., 1966; to (Vose Galleries, Boston, 1981); to NAMA, 1981.

#### RELATED WORK

*Near Newport*, early 1880s, pencil and wash on paper, dimensions unknown, Bricher Scrapbook I, private collection.

#### EXHIBITION

Indianapolis Museum of Art, *Alfred Thompson Bricher, 1837–1908*, 12 September 1973–13 January 1974 (traveled), no. 57.

#### REFERENCES

Jeffrey R. Brown, *Alfred Thompson Bricher, 1837–1908*, exh. cat. (Indianapolis: Indianapolis Museum of Art, 1973), 28, 71; Donald Hoffmann, "Luminist Oil Given to Gallery," *Kansas City Star*, 18 October 1981, 8C; NAMA 1991, 94; NAMA 1993a, 237.



ALEXANDER BROOK (1898–1980)

*Portrait Head*, 1937

Oil on canvas  
20 × 16 $\frac{1}{2}$  in. (50.8 × 41 cm)  
Signed and dated lower left: A. Brook—1937  
Gift of the Friends of Art, 38-2

#### TECHNICAL NOTES

The unlined canvas is a tightly woven, lightweight, plain-weave fabric. Intact tacking margins indicate that the dimensions are original. The ground layer consists of a thin, even application of opaque, off-white primer, likely commercially applied. Above this, the artist first brushed a bright white, opaque ground layer, then applied over it an opaque, medium-toned blue-green imprimatura. Brook painted directly with opaque paint with a pastelike consistency. The background consists of opaque, blue-gray paint and loose paint strokes. The flesh tones are blended on the neck, and gray paint was added to areas of shadow. Thicker impasto strokes serve as highlights of the head, scarf, profile, and shirt. Traction cracks expose the bright white ground layer in the background, but with no visual impact. The varnish is probably synthetic.

#### PROVENANCE

To (Downtown Gallery, New York, 1937); to Friends of Art, Kansas City, Mo., December 1937; to NAMA, 1938.

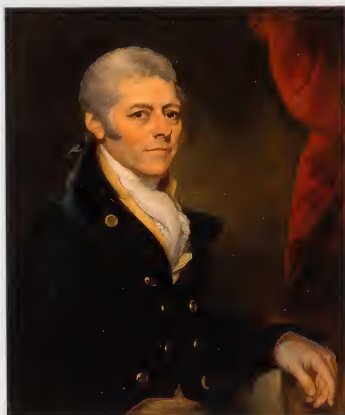
#### EXHIBITIONS

Kansas State College, Manhattan, *Fine Arts Festival*, 23 April–3 May 1953, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection*, *William Rockhill Nelson Gallery and Atkins Museum, Kansas City*,

22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *50 Years of Collecting: The Friends of Art at the Nelson; A Retrospective Exhibition*, 15 December 1984–15 January 1985, no cat.

#### REFERENCES

"In Gallery and Studio," *Kansas City Star*, 3 December 1937, 33; M.K.P., "In Gallery and Studio," *Kansas City Star*, 10 December 1937, 20; "Triple Gift to Gallery," *Kansas City Times*, 11 December 1937, 9; "Friends of Art Give Three Pieces of Contemporary Work to Nelson Gallery of Art and Atkins Museum," *Kansas City Journal-Post*, 19 December 1937, 8B; "Friends of Art," *Art Digest* 12 (1 January 1938), 16; "Friends of Art Gifts," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (1 January 1938), 3; Donita Ferguson, "Alexander Brook," *Studio International* 18 (July 1939), 20–21; H[enry] C. H[askell], "The Friends of Art Present a Portrait to the Gallery," *Kansas City Star*, 29 December 1939, 6; NAMA 1940, 23; NAMA 1941, 149, 159, 166; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D; NAMA 1949, 204; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; Winifred Shields, "Key Role at Art Gallery Filled by Society of 500," *Kansas City Star*, 4 January 1953, 8D; "Art Works Are Selected for Wide Range, Interest," *Muskegon (Mich.) Chronicle*, 25 September 1956, 21; NAMA 1959, 255; NAMA 1973, 250; NAMA 1991, 150.



MATHER BROWN (1761–1831)

*Portrait of a Man*, c. 1805

Oil on canvas  
30 × 25 in. (76.2 × 63.5 cm)  
Purchase: Nelson Trust, 32–198/1

#### TECHNICAL NOTES

The tightly woven twill canvas has been lined using a glue-based adhesive; the original tacking margins have been removed. Infrared reflectography reveals underdrawing outlining the contours of the sitter's face and jacket, which Brown appears to have applied by brush over the thin, even, off-white ground. These reveal that Brown altered the shape of the proper left blue lapel. Curving brushstrokes beneath the proper left arm relate to an object not included in the final composition. Brown rendered the portrait with layers of thin, fluid, opaque paint and transparent glazes. The paint surface is smooth with visible canvas texture. Brown appears to have repositioned the hand at the lower right. The black paint of the original sleeve is visible beneath the flesh tones of the hand. Brown overpainted an area near the bottom of the curtain with brown paint, and abrasion has revealed the red paint below. Mild, primarily vertical mechanical cracks have developed overall, and stretcher cracks are present at the perimeter edges. Wide traction cracks appear at the top right and in the shirt. There are local areas of paint abrasion, small areas of retouch scattered throughout, and a large section of retouch in the upper left background. The lines between the fingers appear to have been strengthened. In 1983 Museum conservation staff selectively removed thick, discolored varnish, filled and retouched paint losses, and applied a synthetic varnish with a moderately high gloss.

#### PROVENANCE

Karl Loevenick; (Kleeman-Thorman Galleries, New York, by 1931); to NAMA, 1932.



## EXHIBITION

Kleeman-Thorman Galleries, New York, *American Masters*, 12 October–7 November 1931, no. 6.

## REFERENCES

Edward Alden Jewell, "Art: Early Paintings Exhibited," *New York Times*, 17 October 1931, 24; "Early American Paintings: Kleeman-Thorman Galleries," *Art News* 10 (24 October 1931), 10; "American Old Masters Shown," *New York Sun*, [1931?], clipping, Scrapbook, NAMA Archives; "The Acquisitions," *Art Digest* 8 (1 December 1933), 21; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; Charles O. Cornelius, "Period Rooms in the William Rockhill Nelson Museum," *Art News* 32 (9 December 1933), 61; NAMA 1933, 136; NAMA 1941, 166; NAMA 1959, 255; NAMA 1973, 251; NAMA 1991, 25–26.

to the bow in the back. Brown first underpainted sections of the composition, then rendered the portrait with layers of thin, fluid, opaque paint and transparent glazes. The surface of the painting is smooth with visible canvas texture. Underlying paint appearing through traction cracks reveals that Brown overpainted the left edge of the red drapery, raised the proper left shoulder slightly, and adjusted the edge of the proper right shoulder. Mild, slightly cupping mechanical cracks are present overall. Spiral cracks are located in the hair and wrist. Stretcher cracks have formed at the edges, and traction cracks are also present. Some fine paint wrinkling is evident, and a small bulge appears at the top edge of the canvas. Museum conservation staff removed several layers of discolored natural resin varnish during treatment in 1983, at which time they also filled and retouched paint losses and abrasions and applied a synthetic varnish with a moderately high sheen. Areas of original toned varnish were left in the background, and these appear dark and discolored.

## PROVENANCE

Karl Loevenick; (Kleeman-Thorman Galleries, New York, by 1931); to NAMA, 1932.

## EXHIBITION

Kleeman-Thorman Galleries, New York, *American Masters*, 12 October–7 November 1931, no. 7.

## REFERENCES

Edward Alden Jewell, "Art: Early Paintings Exhibited," *New York Times*, 17 October 1931, 24; "Early American Paintings: Kleeman-Thorman Galleries," *Art News* 10 (24 October 1931), 10; "American Old Masters Shown," *New York Sun*, [1931?], clipping, Scrapbook, NAMA Archives; "The Acquisitions," *Art Digest* 8 (1 December 1933), 21 (as *Portrait of a Lady*); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28 (as *Portrait of a Lady*); NAMA 1933, 136 (as *Portrait of a Lady*); NAMA 1941, 166 (as *Portrait of a Lady*); NAMA 1959, 255 (as *Portrait of a Lady*); NAMA 1973, 251 (as *Portrait of a Lady*); NAMA 1991, 25–26.



## MATHER BROWN (1761–1831)

### *Portrait of a Woman*, c. 1805

Oil on canvas  
30 × 25 in. (76.2 × 63.5 cm)  
Purchase: Nelson Trust, 32-198/2

## TECHNICAL NOTES

The tightly woven twill canvas was lined using a glue-based adhesive. The original tacking margins have been removed, but the folded-over edges show that the dimensions have not been altered. Infrared reflectography reveals a few underdrawing lines, which Brown brushed over the thin, opaque, off-white ground to outline the head and facial features. These reveal that the eyeglasses were initially placed slightly higher and the edge of the bonnet extended



MARY CASSATT (1844–1926)

*L'Enfant Blonde (The Blonde Child)*, c. 1901 ±  
(*Fillette au Chapeau Bleu; Head of a Young Girl;*  
*Study of a Girl; Simone in a Blue Bonnet [No. 2]*)

Oil on canvas

23 × 17½ in. (58.4 × 45.1 cm)

Bequest from the collection of Mr. and Mrs. W.J. Brace, 75–27

#### TECHNICAL NOTES

The canvas is a tightly woven, plain-weave fabric with numerous slubs and variations in thread thickness. The tacking margins have been removed. The horizontal dimension was once folded under and later returned to its present width. The canvas was lined with a wax-based adhesive. The thin, opaque, medium gray ground layer is secure but abraded. An integral part of the painting, the ground was evenly applied. Cassatt painted a few thin, calligraphic purple-brown strokes to position the bonnet, face, shoulders, dress, and collar. These preliminary lines are visible in the final composition. The portrait was rendered using a direct technique consisting of opaque paint layers. The consistency of the paint was dry and pastellike. The loose brushstrokes of the body are sketchy. The face was carefully painted with thick paint wet into wet. A diagonal pattern in the center of the body suggests that a palette knife skipped across the surface during application. Paint abrasion has compromised the appearance, although thick passages in the face and bonnet are stable. Overcleaning has exposed the canvas in several areas around the face and collar. The exposed canvas appears dark brown because the lining adhesive has saturated the canvas. Lining has caused a slight flattening of the impasto in the face. The tack holes on the right edge and a small section of abraded paint in the upper left quadrant have been filled and retouched. The porous ground layer absorbed the thin, discolored, and suspected synthetic varnish differently from the paint layer, producing an uneven surface sheen.

#### PROVENANCE

Pierre Decourcelle, Paris, before 1926; to (Hôtel Drouot, Paris, 16 June 1926, lot 18); to (Durand-Ruel, Paris, 1926); to (M. Knoedler & Co., New York, June 1926); to (Effie Seachrest, Kansas City, Mo., March 1927); to Genevieve (Mrs. Manvel H.) Davis, Kansas City, Mo., by 1952; Mrs. William James Brace, Kansas City, Mo., by 1959; to NAMA, 1975.

#### RELATED WORKS

*Simone in a Blue Bonnet (No. 1)*, c. 1901, oil on canvas, 26 × 19½ in. (66 × 49.5 cm), San Diego Museum of Art; *Sara Seated, Leaning on Her Left Hand*, 1901, oil on canvas, 28¾ × 21½ in. (73 × 54.6 cm), private collection.

#### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Contemporary Art from Kansas City Collections*, 8–30 January 1959, no cat. (as *Head of a Young Girl*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kansas City Collects*, 22 January–28 February 1965, no. 24 (as *Study of a Girl*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Homage to Effie Seachrest*, 25 August–9 October 1966, no. 8 (as *Study of a Girl*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

#### REFERENCES

Alberic Cahuet, "Pierre Decourcelle Collectionneur," *L'Illustration* 84 (12 June 1926), 596–97 (as *L'Enfant blond and Enfant blond*); Hôtel Drouot, Paris, 16 June 1926, lot 18; "Decourcelle Collection," *Art News* 24 (17 July 1926), 8; Adolphe Tabarant, "Les Disparus," *Bulletin de la Vie Artistique* 7 (July 1926), 206; René Édouard-Joseph, *Dictionnaire Biographique des Artistes Contemporains, 1910–1930* (Paris: Art et Édition, 1930), 1:251; Édith Valerio, *Mary Cassatt* (Paris: Les Éditions C. Crès et Cie, 1930), pl. 18 (as *Fillette au Chapeau*); "Exhibition Reflects Growing Interest of Kansas Citizens in Contemporary Art," *Kansas City Star*, 9 January 1959, 9 (as *Head of a Young Girl*); "Kansas City's Privately Owned Works of Art to Be Displayed," *Kansas Citizen*, January 1965, 58; "Fine Art in Growing Private Collections Here," *Kansas City Times*, 11 February 1965, 12D (as *Study of a Girl*); *Kansas City Collects*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1965), unpaginated (as *Study of a Girl*); NAMA 1966, 13 (as *Study of a Girl*); Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings* (Washington, D.C.: Smithsonian Institution Press, 1970), 172 (as *Simone in a Blue Bonnet [No. 2]*); Donald Hoffmann, "The 'Truth' in American Art," *Kansas City Star*, 24 February 1974, 4E; Christie's, Paris, 21 March 2002, 22.



JOHN GADSBY CHAPMAN (1808–1889)

*A Lazy Fisherman*, 1844 †

Oil on canvas

25 × 30 in. (63.5 × 76.2 cm)

Signed with monogram and dated lower left: © 1844

Purchase: Nelson Trust, 58–12

TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined, probably with a glue-based adhesive. The tacking margins have been removed. There is an opaque, off-white ground layer with no evidence of an imprimatura layer above it. Infrared reflectography revealed a loosely sketched graphite underdrawing. Chapman created the painting by layering opaque paint and transparent glazes. Thick paint with prominent brushwork and a stippled texture depict the clouds, rocks, and figure. Transparent glazes that were added to the rocks emphasize the texture of the paint. Glazes were also applied to areas of shadow. Chapman applied broad horizontal brushstrokes and fine paint strokes to construct the ripples and surface of the water. He used a fine brush to produce the face, basket, and fishing pole. Pale tones were mixed to paint the distant trees and establish space. Three horizontal incised lines in the paint are located in the upper left sky and above the boy's proper right foot. These incisions appear to have been made while the paint was wet, as there is no evidence of damage to the paint layer. Mechanical cracks have formed overall, and stretcher cracks and cracks across the corners also appear. Retouch is present at the bottom edge, bottom left corner, the base of the central rock, and in the figure. The stippled paint and low impasto appear to have been flattened slightly by the lining technique. What appears to be an uneven, natural resin varnish beneath the synthetic varnish has shifted the painting's tonality. Museum conservation staff treated the painting in 1983 to stabilize flaking and lifting paint.

PROVENANCE

To (American Art-Union, New York, 1844); to Dr. James H. Armsby, Albany, N.Y., 1844, until at least 1858; (Salzer Galleries, Los Angeles, by 1957); to NAMA, 1958.

EXHIBITIONS

National Academy of Design, New York, *Nineteenth Annual Exhibition*, 24 April–6 July 1844, no. 266; American Art-Union, New York, December 1844, no cat.; Albany Gallery of the Fine Arts, N.Y., *The Second Exhibition*, 1847, no. 3; Ransom's Iron Store, Albany, N.Y., *Albany Art Exhibition of Paintings and Marbles*, 1858, no. 57; National Gallery of Art, Washington, D.C., *John Gadsby Chapman: Painter and Illustrator*, 16 December 1962–13 January 1963, no. 40; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 68; Nelson-Atkins Museum of Art, Kansas City, Mo., *Genre*, 5 April–15 May 1983, no. 38.

REFERENCES

"National Academy of Design," *New World* 8 (11 May 1844): 597; "National Academy of Design, Continued," *New York Herald*, 26 May 1844, 1; "National Academy of Design—the 19th Annual Exhibition," *New York Express*, 12 June 1844, 3; "Editor's Table—National Academy of Design," *Knickerbocker* 23 (June 1844), 596; *Catalogue of the Nineteenth Annual Exhibition*, exh. cat. (New York: National Academy of Design, 1844), 18; *Transactions of the American Art-Union, for the Promotion of the Fine Arts in the United States for the Year 1844* (New York: American Art-Union, 1845), 23; "Exhibitions," *Crayon* 5 (March 1858), 115 (as *The Lazy Fisherman*); "Accessions of American and Canadian Museums," *Art Quarterly* 23 (Summer 1958), 219, 223; NAMA 1959, 255 (as *The Lazy Fisherman*); *John Gadsby Chapman: Painter and Illustrator*, exh. cat. (Washington, D.C.: National Gallery of Art, 1962), 12, 28; NAMA 1973, 251; NAMA 1977, 58; George Erlich, "George Caleb Bingham as Ethnographer," *American Studies* 19 (Fall 1978), 50, 52; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1032; *Genre*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 5, 16, 29; NAMA 1991, 64–65; William H. Gerdtz, "Before Winslow Homer: The Art of Fishing in the United States," in *Winslow Homer: Artist and Angler*, ed. Patricia Junker with Sarah Burns, exh. cat. (Fort Worth: Amon Carter Museum; San Francisco: Fine Arts Museums of San Francisco, 2002), 202–3, 205; Arlene Katz Nichols, "Merchants and Artists: The Apollo Association and the American Art-Union," Ph.D. diss., City University of New York, 2003, 198, 463.



WILLIAM MERRITT CHASE (1849–1916)

*Baron Hugo von Habermann, 1875* †

Oil on canvas

30 × 24 $\frac{3}{4}$  in. (76.2 × 61.9 cm)

Signed and dated upper left: Will M Chase. / 1875.

Gift of Mr. and Mrs. Albert R. Jones, 33-1599

#### TECHNICAL NOTES

The plain-weave canvas, which has numerous slubs and irregularities, is attached to the probable original stretcher. Over an opaque, beige ground, Chase appears to have underpainted the background with a slightly transparent dark brown paint and applied an opaque, black paint beneath the face. Infrared reflectography reveals a few brushstrokes that Chase applied to position the facial features. He rendered the portrait with an indirect painting technique and loose, painterly brushstrokes. Chase applied a second semitransparent dark brown wash to the background and loosely defined the jacket with broad brushstrokes of rich black paint. The face consists of thin, medium-rich opaque paint applied wet into wet and lightly blended with a dry brush. X-radiography confirms that an earlier composition of a woman in profile lies beneath the overlying portrait, and brushstrokes from this composition remain visible beneath the proper left side of the face. The painting has a history of cleaving, lifting paint, and four localized areas of active lifting ground and paint are apparent on the right and left sides of the face. A craquelure pattern has formed overall, and faint stretcher cracks appear at the edges. In 1968 Museum conservation staff removed a discolored natural resin varnish, and in 1990 they consolidated cleaving, lifting paint, retouched paint losses and pentiment of the earlier composition, and applied a synthetic varnish.

#### PROVENANCE

To Annie Traquair Lang (a student of Chase's in Philadelphia), before 1916; to Annie Traquair Lang estate, 1918; to (Newhouse Galleries, St. Louis, 1927); to Albert R. and Mabel N. Jones, Kansas City, Mo., 1928; to NAMA, 1933.

#### EXHIBITIONS

Brooklyn Institute of Arts and Sciences, N.Y., *Works of American Painters, 1860–1885, to Celebrate the Opening of the Catskill Aqueduct*, 1–29 November 1917, unnumbered, not in cat.; Fine Arts Society of San Diego, *A Collection of Paintings by William Merritt Chase, 1849–1916*, 11–30 November 1927, no. 3 (as *Portrait of Baron Hugo von Habermann*); Oakland Art Gallery, Calif., *William Merritt Chase Memorial Exhibition*, 6 December 1927–1 January 1928, no. 3; Portland Art Association, Ore., *William Merritt Chase Memorial Exhibit*, 11 February–6 March 1928, no cat. (as *Portrait of Baron Hugo von Habermann*); American Academy of Arts and Letters, New York, *Exhibition of the Works of William Merritt Chase*, 26 April–15 July 1928, no. 25 (as *Hugo von Habermann*); John Herron Art Museum, Indianapolis, *Chase Centennial Exhibition Commemorating the Birth of William Merritt Chase November 1, 1849*, 1 November–11 December 1949, no. 4; Parrish Art Museum, Southampton, N.Y., *William Merritt Chase, 1849–1916, A Retrospective Exhibition*, 30 June–27 July 1957, no. 11 (as *Baron von Habermann*); Brooklyn Museum, N.Y., *Triumph of Realism*, 3 October 1967–31 March 1968 (traveled), no. 56; Worcester Art Museum, Mass., *The American Portrait: From the Death of Stuart to the Rise of Sargent*, 26 April–3 June 1973, no. 37; San Jose Museum of Art, Calif., *Americans Abroad: Painters of the Victorian Era*, 19 December 1975–22 January 1976, unnumbered; E. B. Crocker Art Gallery, Sacramento, Calif., *Munich and American Realism in the Nineteenth Century*, 20 April–10 December 1978 (traveled), no. 4; Akron Art Museum, Ohio, *William Merritt Chase: Portraits*, 5 June–29 August 1982, no. 4.

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"Large Number of Black and White Exhibits," *New York Evening Post*, 28 April 1928, 15 (as *Hugo von Habermann*); "Exhibitions in New York," *Art News* 26 (5 May 1928), 11 (as *Portrait of Hugo von Habermann*); Royal Cortissoz, "The Field of Art: Review of the Season of 1927–1928," *Scribner's Monthly* 84 (July 1928), 112; *A Catalogue of an Exhibition of the Works of William Merritt Chase at the American Academy of Arts and Letters*, exh. cat. (New York: American Academy of Arts and Letters, 1928), 22; "In Gallery and Studio," *Kansas City Star*, 3 March 1934, 4 (as *Hugo von Habermann*); "Liberal with Art," *Kansas City Times*, 1 January 1936, 8; NAMA 1940, 24; NAMA 1941, 166; *Chase Centennial Exhibition Commemorating the Birth of William Merritt Chase November 1, 1849*, exh. cat. (Indianapolis: John Herron Art Museum, 1949), unpaginated; *William Merritt Chase, 1849–1916, A Retrospective Exhibition*, exh. cat. (Southampton, N.Y.: Parrish Art Museum, 1957), 14, 27 (as *Baron von Habermann*); NAMA 1959, 255; *Triumph of Realism*, exh. cat. (Brooklyn: Brooklyn Museum, 1967), 44, 75, 141; Abraham David Milgrome, "The Art of William Merritt Chase," Ph.D. diss., University of Pittsburgh, 1969, v, 197, pl. 25; "American Likenesses," *Apollo* 98 (September 1973), 232; William J. Hennessey, *The American Portrait: From the Death of Stuart to the Rise of Sargent*, exh. cat. (Worcester, Mass.: Worcester Art Museum, 1973), 51, 63; NAMA 1973, 251; *Americans Abroad: Painters of the Victorian Era*, exh. cat. (San Jose, Calif.: San Jose Museum of Art, 1975), unpaginated; Richard V. West, *Munich and American Realism in the Nineteenth Century*, exh. cat. (Sacramento, Calif.: E. B. Crocker Art Gallery, 1978), 28, 39, 49, 95; *William Merritt Chase: Portraits*, exh. cat. (Akron, Ohio: Akron Art Museum, 1982), 9, 44n20, 46; Ronald G. Pisano, *A Leading Spirit in American Art: William Merritt Chase, 1849–1916*, exh. cat. (Seattle: Henry Art Gallery, 1983), 29, 187n17; Keith L. Bryant Jr., *William Merritt Chase: A Genteel Bohemian* (Columbia: University of Missouri Press, 1991), 32, 267; NAMA 1991, 46–47 (as *Hugo von Habermann*); Barbara Dayer Gallati, *William Merritt Chase* (New York: Harry N. Abrams, 1995), 13, 18, 19; Robert Gates Bardin, "Posing as a Fine Art: William Merritt Chase's Portrait Strategies," Ph.D. diss., Columbia University, 1997, iv, 28–30, 213, 256.



WILLIAM MERRITT CHASE (1849–1916)

*Beach*, c. 1895 ±  
(*Shinnecock Hills*)<sup>1</sup>

Oil on canvas  
14 1/4 × 19 7/8 in. (37.5 × 50.5 cm)  
Signed lower left: W<sup>m</sup> M. Chase.  
Bequest of Frances M. Logan, 47-106

#### TECHNICAL NOTES

The unlined canvas is a lightweight, tightly woven, plain-weave fabric. Intact tacking margins indicate the dimensions are original. The thin, opaque, and off-white ground layer appears to have been commercially applied. Infrared reflectography reveals a few graphite lines along the horizon, also visible in normal light, and a few loosely sketched horizontal lines in the foreground. Chase underpainted the sky with an opaque, light gray paint. Above this layer he applied horizontal brushstrokes to paint the smooth gradations of the sky. The fluid paint streaked and allows the gray underpainting to show through. Under specular light, diagonal brushstrokes in the underlying paint layer are visible in the upper right section of the sky. These brushstrokes suggest Chase may have simplified the sky in the final composition. The beach scene is rendered using a direct painting technique consisting of opaque paint and loose, prominent brushstrokes. Chase applied thick paint, wet into wet with stippled textures to create the clouds. The foreground includes thinly painted regions in addition to moderate impasto. Several small areas reveal primed canvas beneath, forming textured areas in the beach foreground. Thick, multicolored dabs of paint delineate rocks, shells, and debris on the beach. A transparent brown glaze was applied to tone the foreground, and the thick edge of the glaze has formed a dark line at the horizon and left edge. The brown glaze is not present within cracks in the paint under magnification, indicating that the brown glaze is original. The glaze shifts the color of the beach from lavender-gray to warm gray-brown. A vertical incision was made in the foreground while the paint was wet. Synthetic varnish was applied following cleaning of the painting by Museum conservation staff in 1982.

## PROVENANCE

(Daniel Gallery, New York); Frances M. Logan, Kansas City, Mo., by 1946; to NAMA, 1947.

## EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Albrecht Art Museum, St. Joseph, Mo., 1 November 1976–30 January 1977, no cat.

## REFERENCES

NAMA 1959, 255; NAMA 1973, 251; NAMA 1991, 128–29; NAMA 1993a, 240.

## NOTE

1. An encapsulated paper label from the Daniel Gallery, New York, now located on the present backing board, provides this alternative title.



WILLIAM MERRITT CHASE (1849–1916)

*Edward Steichen*, 1903 †

Oil on canvas  
 32½ × 26½ in. (81.6 × 66.4 cm)  
 Signed lower right: Wm M Chase  
 Gift of Mr. and Mrs. Albert R. Jones, 33–1600

## TECHNICAL NOTES

The original tightly woven, lightweight, plain-weave canvas has been lined, probably with a glue-based adhesive, making the weave more prominent. Although the tacking margins have been removed, the paint layer does not extend to the top edge, which, together with the location of the signature, suggests that the dimensions

have not been considerably altered. Chase applied a dark brown wash of paint over the unprimed canvas. Infrared reflectography reveals that he used a few dark brown paint strokes to roughly position the face and body before rendering the portrait with opaque paint and transparent and semitransparent glazes. Thick underlying paint strokes indicate and infrared reflectography reveals that Steichen's hand was originally included at the lower left. In general, Chase applied the medium-rich, fluid paint wet into wet with loose brushstrokes, producing a small amount of low impasto in the thick highlights of the face. Extremely fine cupping and lifting are evident in localized areas of the face. The hair, forehead, nose, eyes, and proper right cheek are matte in appearance and correspond to areas of interlayer paint cleavage. Pinpoint paint losses are also present in these areas. Paint abrasion is evident under magnification, and the topmost threads of the canvas are exposed in the proper left eye, hairline, chin, proper left ear, and collar. A fine craquelure pattern has developed overall. The varnish, which is probably a natural resin, is discolored and unsaturated.

## PROVENANCE

To Roland Dana Chase (the artist's son), New York, by descent; to (Newhouse Galleries, New York, 1927); to (Newhouse Galleries, St. Louis, 1928); to (Newhouse Galleries, New York, 1929); to Albert R. and Mabel N. Jones, Kansas City, Mo., 1929; to NAMA, 1933.

## EXHIBITIONS

Society of American Artists, New York, *Twenty-fifth Annual Exhibition*, 28 March–3 May 1903, no. 52 (as *Portrait of Eduard J. Steichen*); Pennsylvania Academy of the Fine Arts, Philadelphia, *Seventy-third Annual Exhibition*, 25 January–5 March 1904, no. 13 (as *Portrait of Eduard Steichen*); Universal Exposition, St. Louis, *Fine Arts Exhibit*, 30 April–1 December 1904, no. 129 (as *Portrait of Mr. Steichen*); Lewis and Clark Centennial Exposition, Portland, Ore., *Fine Arts Exhibit*, 1 June–15 October 1905, no. 255; New Reinhardt Galleries, New York, *Exhibition of the National Association of Portrait Painters, Inc.*, 18 March–6 April 1912, no. III (as *Portrait of Edouard Steichen*); Henry Reinhardt Gallery, New York, *Exhibition of the National Association of Portrait Painters, Inc.*, 13–27 April 1912, no. 4; Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, *Fine Arts Exhibit*, 20 February–4 December 1915, no. 3744 (as *Steichen*); Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, *Post-Exposition Exhibition*, 1 January–1 May 1916, no. 5552 (as *Steichen*); Fine Arts Society of San Diego, *A Collection of Paintings by William Merritt Chase, 1849–1916*, 11–30 November 1927, no. 2 (as *Portrait of Eduard Steichen*); Oakland Art Gallery, Calif., *William Merritt Chase Memorial Exhibition*, 6 December 1927–1 January 1928, no. 2; Portland Art Association, Ore., *William Merritt Chase Memorial Exhibit*, 11 February–6 March 1928, no cat. (as *Portrait of Eduard Steichen*); American Academy of Arts and Letters, New York, *Exhibition of the Works of William Merritt Chase*, 26 April–15 July 1928, no. 44; Winfield Public Schools, Kans., March 1941, no cat.

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Steichen*); "Academy of Fine Arts, 73rd Annual Exhibition," *Daily News* (Philadelphia), 23 January 1904, 23 (as *Portrait of Edward Steichen*); "Art Academy Show to Open To-Night," *Evening Bulletin* (Philadelphia), 23 January 1904, 5 (as *Portrait of Edward Steichen*); "The Greatest Portrait Show Ever in This Country," *Evening Telegraph* (Philadelphia), 23 January 1904, 6; "Academy's Fine Exhibition," *Philadelphia Press*, 24 January 1904, 6; "American Art Gems Are Placed on Show," *North American* (Philadelphia), 24 January 1904, 8; "Art in Philadelphia," *New York Daily Tribune*, 24 January 1904, 11; "A Fine Lot of Pictures, Noteworthy Canvases at the Academy's Annual Exhibition," *Philadelphia Record*, 24 January 1904, 24; "Die jährliche Ausstellung in der Academy of Fine Arts eröffnet," *Die neue Welt* (Philadelphia), 24 January 1904, 6; "Notable Paintings at the Annual Exhibition of the Academy," *Philadelphia Sunday Press*, 24 January 1904, 6; "Pennsylvania Academy of the Fine Arts 73rd Annual Exhibition," *Public Ledger* (Philadelphia), 24 January 1904, 9–10 (as *Portrait of Edward Steichen*); "Pennsylvania Art Show," *New York Times*, 24 January 1904, 5; "Philadelphia Art Exhibition Ready," *New York Herald*, 24 January 1904, 14; "Private Glimpse of Art Display at the Academy To-Morrow," *Philadelphia Inquirer*, 24 January 1904, sec. 2D, 15; Arthur Hoerber, "Philadelphia Academy," *Boston Evening Transcript*, 25 January 1904, 10; "Art Exhibit at Philadelphia," *Commercial Advertiser* (New York), 25 January 1904, 7; W[illiam] A. C[offin], "The Philadelphia Academy," *Evening Post* (New York), 30 January 1904, 10 (as *Portrait of Edward Steichen*); "Art Topics," *Washington Post*, 31 January 1904, A8; "Further Look at Academy's Seventy-third Exhibition," *Philadelphia Inquirer*, 31 January 1904, sec. 2D, 12; Arthur Z. Bateman, "Fine Arts Exhibition at Philadelphia," *Brush and Pencil* 13 (February 1904), 387 (as *Portrait of Edward Steichen*); "The Annual Exhibition of the Pennsylvania Academy of the Fine Arts," *Sketch Book* 3 (April 1904), 237; *Official Catalogue of Exhibitors Universal Exposition St. Louis, U.S.A.*, exh. cat., 1st ed. (St. Louis: Official Catalogue Company, 1904), 25 (as *Portrait of Mr. Steichen*); *Official Catalogue of Exhibitors Universal Exposition St. Louis, U.S.A.*, exh. cat., rev. ed. (St. Louis: Official Catalogue Company, 1904), 25 (as *Portrait of Mr. Steichen*); *Pennsylvania Academy of the Fine Arts, 73rd Annual Exhibition*, exh. cat. 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Nilsen Laurvik, eds., *Catalogue de Luxe of the Department of Fine Arts, Panama-Pacific International Exposition* (San Francisco: Paul Elder and Company, 1915), 1:221, 2:298 (as *Steichen*); *Official Catalogue (Illustrated) of the Department of Fine Arts Panama-Pacific International Exposition (With Accards)* San Francisco, California, exh. cat. (San Francisco: Wahlgreen Company, 1915), 71, 126 (as *Steichen*); *Illustrated Catalogue of the Post-Exposition Exhibition in the Department of Fine Arts Panama-Pacific International Exposition San Francisco, California*, exh. cat. (San Francisco: San Francisco Art Association, 1916), 55 (as *Steichen*); Katherine Metcalf Roof, *The Life and Art of William Merritt Chase* (New York: Charles Scribner's Sons, 1917), 288; "Paintings Selected from Large Number Purchased from Artist's Widow," *San Diego Union*, 6 November 1927, 22 (as *Portrait of Edward Steichen*); *A Collection of Paintings by William Merritt Chase, 1849–1916*, exh. cat. (San Diego: Fine Arts Society of San Diego, 1927), unpaginated; E.M.P., "Art Museum," *Portland (Ore.) News*, 8 February 1928, 6 (as *Portrait of Edward Steichen*); Elizabeth Hailey, "Memorial Exhibit Shown in Portland," *Sunday Oregonian* (Portland), 12 February 1928, 12 (as *Edward Steicher*); *A Catalogue of an Exhibition of the Works of William Merritt Chase at the American Academy of Arts and Letters*, exh. cat. (New York: American Academy of Arts and Letters, 1928), 30; "Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 24; NAMA 1941, 166; *Chase Centennial Exhibition Commemorating the Birth of William Merritt Chase November 1, 1849*, exh. cat. (Indianapolis: John Herron Art Museum, 1949), unpaginated; NAMA 1959, 255; Abraham David Milgrome, "The Art of William Merritt Chase," Ph.D. diss., University of Pittsburgh, 1969, 196; NAMA 1973, 251; *William Merritt Chase: Portraits*, exh. cat. (Akron, Ohio: Akron Art Museum, 1982), 44n20; NAMA 1991, 47–48; Keith L. Bryant Jr., *William Merritt Chase: A Genteel Bohemian* (Columbia: University of Missouri Press, 1991), 233, 297n3; Penelope Niven, *Steichen: A Biography* (New York: Clarkson N. Potter Publishers, 1997), 171; Bruce Weber and Sarah Kate Gillespie, *Chase Inside and Out: The Aesthetic Interiors of William Merritt Chase*, exh. cat. (New York: Berry-Hill Galleries, 2004), 114–15.



WILLIAM MERRITT CHASE (1849–1916)

*Still Life—Striped Bass*, c. 1907 +  
(*Fish Still Life*; *Still Life*; *Striped Bass*)

Oil on canvas  
29¼ x 36½ in. (74.3 x 92.4 cm)  
Signed lower left: Wm M. Chase.  
Gift of Mr. and Mrs. Albert R. Jones, 33-1601

#### TECHNICAL NOTES

The unlined canvas is a fine, tightly woven, lightweight, plain-weave fabric. Intact tacking margins indicate the dimensions are original. The thin, even, light gray ground layer was likely commercially applied. Chase then applied a transparent, medium brown imprimatura, which remains visible in part of the final composition. Above this layer, Chase outlined forms with dark brown paint strokes. These are evident in the thinly painted small fish and the red reflection of the vase. The painting was rendered using opaque, medium-rich paint applied wet into wet with loose brushstrokes. In areas of the highlight, Chase applied thick paint with low impasto that was toned by a thin, slightly opaque, yellow glaze. Stippled texture appears in the body of the fish, producing the effect of scales. Incised marks are evident in the fish tails and gills of the white fish. Opaque, brown paint was loosely applied to the background. Fine mechanical cracking and some old impact cracks are apparent overall, and wider cracks have formed in the thick paint of the fish. Fine paint wrinkling is located in the dark areas of the painting. Writing with graphite on the back of the canvas caused cracks to form in the paint. A small amount of discolored retouch is found at the edges, and one wide brushstroke of retouch is located in the bottom left foreground. An earlier, natural resin varnish was selectively cleaned during treatment in 1990 to preserve sensitive dark glazes in the background. The overlying synthetic varnish is slightly unsaturated but appears even and transparent.

#### PROVENANCE

To James S. Inglis, New York, 1907; to estate of James S. Inglis, New

York, by 1910; to (American Art Association, New York, 9 March 1910, lot 113); to (M. Knoedler & Co., 1910); to (Newhouse Galleries, St. Louis, 1925); to Albert R. and Mabel N. Jones, Kansas City, Mo.; to NAMA, 1933.

#### EXHIBITIONS

Montross Gallery, New York, *Annual Exhibition of the Ten*, 19 March–6 April 1907, no. 5 (as *Fish Still Life*); Art Institute of Chicago, *Twenty-third Annual Exhibition of Oil Paintings and Sculpture by American Artists*, 18 October–27 November 1910, no. 43; Corcoran Gallery of Art, Washington, D.C., *Third Annual Exhibition: Oil Paintings by Contemporary American Artists*, 13 December 1910–22 January 1911, no. 74; Pennsylvania Academy of the Fine Arts, Philadelphia, *The 106th Annual Exhibition*, 5 February–26 March 1911, no. 560; Corcoran Gallery of Art, Washington, D.C., *Exhibition of Pictures by Ten American Painters*, 6–27 February 1919, no. 7; Winfield Public Schools, Kans., November 1946, no cat. (as *Still Life*); Parrish Art Museum, Southampton, N.Y., *William Merritt Chase, 1849–1916, A Retrospective Exhibition*, 30 June–27 July 1957, no. 102.

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"Fine Pictures by 'Ten Americans,'" *New York American*, 20 March 1907, 8; R[oyal] C[ortissoz], "Art Exhibitions: The Ten American Painters," *New-York Daily Tribune*, 21 March 1907, 7; "Ten American Painters," *Sun* (New York), 22 March 1907, 8; "Annual Exhibition of the Ten," *American Art News* 5 (23 March 1907), 6; "Ten American Painters," *New York Times*, 25 March 1907, 6; "Ten American Painters," *Evening Post* (New York), 30 March 1907, 4; David Lloyd, "The Exhibition of the Ten American Painters," *International Studio* 31 (May 1907), 89, 96 (as *Fish Still Life*); "The Influence of Individual Shows," *New York Herald*, 31 November 1907, 4; *A Group of Twenty-four Paintings of the French, Spanish, German and American Schools Selected from the Cottier Gallery Which Comprises Nearly Five Hundred Original Paintings by Old and Modern Masters* (New York: Cottier Gallery, 1908), unpaginated; American Art Association, New York, 9 March 1910, lot 113; Lena McCauley, "Chicago Art Institute Exhibition," *Art and Progress* 2 (December 1910), 50; *Twenty-third Annual Exhibition of Oil Paintings and Sculpture by American Artists*, exh. cat. (Chicago: Art Institute of Chicago, 1910), unpaginated; *Third Annual Exhibition: Oil Paintings by Contemporary American Artists*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1910), unpaginated; "Notes: Reviews," *Craftsman* 10 (April 1911), 110; *Catalogue of the 106th Annual Exhibition*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1911), 49; *Exhibition of Pictures by Ten American Painters*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1919), unpaginated; "Still Life by Chase Which Reflects the Artist's Self Portrait," *Art News* 23 (15 August 1925), 5 (as *Still Life and Striped Bass*); "Fine American Art," *Kansas City Times*, 9 December 1933, 2; "Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 24; NAMA 1941, 149, 157, 166 (as *Still Life*); "Little Stories," *Winfield (Kans.) Daily Courier*, 7 November



1946, 2 (as *Still Life*); *Chase Centennial Exhibition Commemorating the Birth of William Merritt Chase November 1, 1849*, exh. cat. (Indianapolis: John Herron Art Museum, 1949), unpaginated (as *Striped Bass*); *William Merritt Chase, 1849–1916, A Retrospective Exhibition*, exh. cat. (Southampton, N.Y.: Parrish Art Museum, 1957), 118; NAMA 1959, 255 (as *Still Life*); Abraham David Milgrome, “The Art of William Merritt Chase,” Ph.D. diss., University of Pittsburgh, 1969, 228; NAMA 1973, 251 (as *Still Life*); *Ten American Painters*, exh. cat. (New York: Spanierman Gallery, 1990), 36, 91; NAMA 1991, 58–59; Alice Thorson, “Eden’s Bounty: Nelson Buys Still Life of American Abundance,” *Kansas City Star*, 26 November 1992, G10 (as *Still Life with Bass*); Margaret C. Conrads, “Masterful American Still Life Joins Collection,” *Calendar* (Nelson-Atkins Museum of Art), November 1992, 2; NAMA 1993a, 242, 414; Margi Conrads, “The Art of Interiors,” *Art and Antiques* 20 (September 1997), 82; Alice Thorson, “Uncover the Painting, Discover the Past: Restoring Artwork Can Be a Touchy Job for This Conservator,” *Kansas City Star*, 9 June 1998, E.1.



WILLIAM MERRITT CHASE (1849–1916)

*William Rockhill Nelson*, 1907

(W. R. Nelson Esq.)

Oil on canvas

60 × 50½ in. (152.4 × 127.3 cm)

Signed and dated lower left: Wm M. Chase 1907; inscribed on verso upper right: W.R. Nelson Esq. / Painted by Wm M. Chase / New York 1907

Gift of William Rockhill Nelson, 34-316

#### TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas is unlined and the stretcher is original. The thin, off-white ground was prob-

ably commercially applied. Chase applied a thin, dark brown wash to the background and possibly beneath the jacket. Beneath the face, he applied several washes of orange and brown paint, which remain visible in places. Infrared reflectography reveals a few faint graphite lines in the face. The artist applied strokes of thin, opaque paint and transparent glazes, working wet into wet. Paste-like paint with moderate impasto is found in places. Lighter tones visible beneath the background suggest that Chase slightly shifted the outermost finger on the proper left hand and reduced the collar at the proper right side. Black paint beneath the vest shows that it has been lengthened. Stretcher cracks have occurred at the edges and intersect at the center, corresponding to the position of the crossbars. A few localized mechanical cracks have formed in the upper left quadrant. Canvas draws are apparent at each corner. The canvas is slightly slack. The varnish is discolored and unsaturated, making it difficult to view details in dark areas of the composition.

#### PROVENANCE

To William Rockhill Nelson, Kansas City, Mo.; to Ida H. Nelson (wife of the sitter), Kansas City, Mo., by bequest, 1915; to Laura Nelson Kirkwood (daughter of the sitter), Kansas City, Mo., by bequest, 1921; to University Trustees, Kansas City, Mo., by bequest, 1926; to NAMA, 1934.

#### REFERENCES

“Will of Mrs. Kirkwood,” *Kansas City Star*, 3 March 1926, 1–2; “The City to See Oak Hall,” *Kansas City Star*, 11 September 1927, 1A; “Two Characteristic Rooms in Oak Hall—The Great Room from Which the House Took Its Name and the Formal Dining Room,” *Kansas City Star*, 11 September 1927, Want Ad sec., unpaginated; “New Nelson Art Gallery Opened,” *Drover’s Telegram* (Kansas City, Mo.), 11 December 1933, D20; “Kansas City ‘The Heart of America’: Kansas City Scioioglie le ali Verso un Avenir Artistico” *Il Messaggero* (Rome, Italy), 15 December 1933, clipping, Scrapbook, NAMA Archives; “Liberal with Art,” *Kansas City Star*, 1 January 1936, 8; *Chase Centennial Exhibition Commemorating the Birth of William Merritt Chase November 1, 1849*, exh. cat. (Indianapolis: John Herron Art Museum, 1949), unpaginated; NAMA 1949, 2; H. J. Haskell, “Random Thoughts,” *Kansas City Star*, 25 June 1950, 24D; NAMA 1959, 4, 255; Abraham David Milgrome, “The Art of William Merritt Chase,” Ph.D. diss., University of Pittsburgh, 1969, 195; William L. McCorkle, “Nelson of the Star,” *Kansas City Star Magazine*, 13 September 1970, 9, cover; Denys Sutton, ed., “Editorial: The Colonel’s Gift,” *Apollo* 96 (December 1972), 470; NAMA 1973, 6, 251; “Musées et Monuments Historiques: États-Unis,” *Gazette des Beaux-Arts*, supplement to 81 (March 1973), 10; Clarence W. Simpson, *A History of the Founding and First Forty Years of the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts* (Kansas City, Mo.: University Trustees, W.R. Nelson Trust, 1976), 6; Patricia Cleary Miller, *Westport: Missouri’s Port of Many Returns* (Kansas City, Mo.: Lowell Press, 1983), 69; NAMA 1988, 10; NAMA 1991,

48–49; Keith Bryant, *William Merritt Chase: A Genteel Bohemian* (Columbia: University of Missouri Press, 1991), 233, 306n32; NAMA 1993a, 10 (as *Portrait of William Rockhill Nelson*); NAMA 1993b, 6, 34n1; Kristie C. Wolfman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 18, 60, 186; Eliot W. Rowlands, *The Collections of the Nelson-Atkins Museum of Art: Italian Paintings, 1300–1800* (Kansas City, Mo.: Nelson-Atkins Museum of Art, in association with University of Washington Press, 1996), 16; Tim Engle, “Star Magazine’s Founding Godmother,” *Kansas City Star Magazine*, 25 July 1999, 26.



HOWARD CHANDLER CHRISTY (1873–1952)

*Portrait of Mrs. Jacob Leander Loose, 1929*

Oil on canvas  
60 × 40 in. (152.4 × 101.6 cm)  
Signed and dated lower left: Howard Chandler Christy / Jan. 1929  
Bequest of Ella C. Loose, 45-70/1

#### TECHNICAL NOTES

The unlined canvas is a medium-weight, plain-weave, loosely woven fabric. Intact tacking margins indicate the dimensions are original. The thin, opaque, off-white ground layer was commercially applied. The background and lower half of the canvas appear to be underpainted with a dark brown wash. Christy painted directly with loose brushwork, wet into wet. A dark purple wash was applied to the dress of the figure, and loose, opaque, purple paint strokes define the folds and highlights of the fabric. Wispy paint strokes render the fur; these brushstrokes may have caused a few tiny flecks of brown paint to land on the flesh tones. Moderate impasto serves as highlights. The uneven and slightly discolored varnish appears to be a natural resin.

#### PROVENANCE

To Ella C. Loose, Kansas City, Mo., 1929; to Kansas City Art Institute, Mo., 1929; to NAMA, 1945.

#### REFERENCES

“Mrs. Jacob Leander Loose Presents a Portrait of Herself to the Kansas City Art Institute,” [1929], clipping, NAMA curatorial files; “Art Gift by Mrs. Loose,” *Kansas City Star*, 31 January 1929, 1; “Nelson-Atkins Gallery Ready for Season,” *Kansas City Journal*, 24 September 1939, 14; “Mrs. Jacob Loose Dies,” *Kansas City Star*, 26 September 1945, 6; “Big Loose Gift,” *Kansas City Star*, 29 September 1945, 2.



FREDERIC EDWIN CHURCH (1826–1900)

*Jerusalem from the Mount of Olives, 1870* †

Oil on canvas  
54¼ × 84¾ in. (137.5 × 214.3 cm)  
Signed and dated lower right: F. E. CHURCH / 1870  
Gift of the Enid and Crosby Kemper Foundation, F77-40/1

#### TECHNICAL NOTES

The original canvas is a tightly woven, plain-weave fabric that has been lined to a heavyweight, plain-weave support with a wax-based adhesive, a process that flattened the paint and enhanced the canvas weave. Intact tacking margins indicate dimensions are original. The thin, opaque, off-white-to-gray ground layer was commercially applied. Infrared reflectography reveals a detailed underdrawing that mostly outlines the city and several lines that define elements within the middle and foreground. Numerous fine paint strokes in the middle ground indicating roads, hilltops, and structures and a horizontal line in this region do not correspond to the final composition. Church changed the location of a triangular structure on the left side of the foreground. He painted out a group of clouds in the top central region of the sky. Church rendered the expansive landscape with an indirect painting technique consisting of opaque paint, transparent glazes, and thin, opaque scumbles. The consistency of the paint is thin and fluid overall with thicker paint

strokes applied to highlights. Church blended warm, opaque paint layers to achieve the luminous glow of the central area of the sky. A complex layering system was used to render the clouds. Church interlayered dark purple, blue, and golden brown transparent glazes with cool scumbles of blue and pink to render the values and light effects of the clouds. Church applied curving brushstrokes of thick, fluid paint to highlight the top edges of the clouds, forming some low impasto. A warm golden brown glaze was applied near the horizon line, and a cool blue-gray scumble was added above this layer. The transparency of the paint has increased over time. Museum conservation staff treated the painting in 1994 to address extensive paint abrasion due to overcleaning, traction cracking, and vertical streaking possibly caused by lead acetate in the ground. The mastic varnish was applied at this time.

#### PROVENANCE

To Hon. Timothy Mather Allyn, Hartford, Conn., 1870; to Susan Pratt Allyn (wife of Timothy Mather Allyn), Hartford, Conn., by descent, 1882; to Robert Allyn (son of Timothy Mather Allyn and Susan Pratt Allyn), Hartford, Conn., by descent, 1888; to Alice B. Allyn (wife of Robert Allyn), Hartford, Conn., by descent, 1896; to Robert J. Allyn (son of Robert Allyn and Alice B. Allyn), Hartford, Conn., by descent, 1922; to Louise G. Allyn (wife of Robert J. Allyn, later Louise G. Ransom), Hartford, Conn., by descent, 1930; to Mabel Allyn Babcock (daughter of Robert J. Allyn and Louise G. Allyn) and Harold Ransom (son of Louise G. Allyn Ransom), Hartford, Conn., by descent, 1965; to (Robert Paul Weimann Jr., Ansonia, Conn., 1966); to private collection, 1966; to (Hirschl & Adler Galleries, New York, 1977); to NAMA, 1977.

#### RELATED WORKS

*Light on Jerusalem*, 2 April 1868, graphite and white gouache on wove paper, 4<sup>3</sup>/<sub>16</sub> × 8<sup>1</sup>/<sub>16</sub> in. (12.2 × 20.5 cm), Cooper-Hewitt, National Design Museum, New York; *Olive Tree, Mount of Olives*, 7 April 1868, graphite on wove paper, 10<sup>7</sup>/<sub>16</sub> × 17<sup>1</sup>/<sub>16</sub> in. (27.6 × 44.6 cm), Cooper-Hewitt, National Design Museum, New York; *Sketches from the Journey from Palestine to Petra, Arabia and Back*, February 1868, graphite on wove paper, 6<sup>1</sup>/<sub>16</sub> × 3<sup>3</sup>/<sub>16</sub> in. (17.3 × 8.6 cm), Cooper-Hewitt, National Design Museum, New York; *Sketches from the Journey from Palestine to Petra, Arabia and Back*, February–March 1868, graphite on wove paper, 6<sup>1</sup>/<sub>16</sub> × 3<sup>3</sup>/<sub>16</sub> in. (16.9 × 8.6 cm), Cooper-Hewitt, National Design Museum, New York; *Jerusalem from the Mount of Olives*, April 1868, oil over graphite on thin cardboard, 11<sup>1</sup>/<sub>16</sub> × 18<sup>1</sup>/<sub>16</sub> in. (30 × 47 cm), Cooper-Hewitt, National Design Museum, New York; *Siloam and Jerusalem, View of the Southeastern Corner of the Walls of Jerusalem and of Silhân, Shown from the Mount of Olives*, April 1868, graphite on paper, 10<sup>1</sup>/<sub>16</sub> × 17<sup>1</sup>/<sub>16</sub> in. (27.5 × 44.5 cm), Cooper-Hewitt, National Design Museum, New York; *Study of the Southern Part of Jerusalem Shown from the Mount of Olives*, April 1868, oil over graphite and pen and ink on cardboard, 12<sup>1</sup>/<sub>16</sub> × 20<sup>1</sup>/<sub>16</sub> in. (32.9 × 51 cm), Cooper-Hewitt, National Design Museum, New York; *View of Jerusalem*, April 1868, oil over

graphite on cardboard, 12<sup>1</sup>/<sub>16</sub> × 20<sup>1</sup>/<sub>16</sub> in. (32.9 × 51 cm), Cooper-Hewitt, National Design Museum, New York; *Sketches from Syria*, May 1868, graphite on wove paper, 4<sup>7</sup>/<sub>16</sub> × 8<sup>1</sup>/<sub>16</sub> in. (12.3 × 21.5 cm), Cooper-Hewitt, National Design Museum, New York; *Camels and Riders; Separate Study of Sailboat at Sea*, 1868, graphite on wove paper, 9<sup>1</sup>/<sub>16</sub> × 17<sup>1</sup>/<sub>16</sub> in. (24.6 × 44.3 cm), Cooper-Hewitt, National Design Museum, New York; *Sheet of Architectural and Figure Studies*, 1868, graphite on paper, 9<sup>3</sup>/<sub>16</sub> × 14<sup>1</sup>/<sub>16</sub> in. (24.7 × 36.9 cm), Cooper-Hewitt, National Design Museum, New York; *Study for "Jerusalem from the Mount of Olives,"* n.d., oil on canvas, 10 × 16 in. (25.4 × 40.6 cm), private collection; key to *Jerusalem from the Mount of Olives*, 1870, engraving, Nelson-Atkins Museum of Art, Kansas City, Mo.

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Goupil's Gallery, New York, 27 March–May 1871; Hartford Art Association, Conn., *First Annual Exhibition of the Hartford Art Association*, 3–22 June 1872, no. 1; New Britain Museum of American Art, Conn., *People and Places*, August–25 September 1966, unnumbered; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., *Frederic Edwin Church*, 12 February–30 June 1966 (traveled), no. 137; Hirschl & Adler Galleries, New York, *A Gallery Collects*, 19 October–19 November 1977, no. 31; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 57; Smithsonian Institution Traveling Exhibition Service, *Close Observation: Selected Oil Sketches by Frederic E. Church from the Collections of the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design*, 9 September 1978–27 July 1980 (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., and Cooper-Hewitt Museum only), unnumbered; National Gallery of Art, Washington, D.C., *The Orientalists: Delacroix to Matisse; The Allure of North Africa and the Near East*, 24 March–28 October 1984 (traveled), no. 9; Nelson-Atkins Museum of Art, Kansas City, Mo., *A Bountiful Decade: Selected Acquisitions, 1977–1987; The Nelson-Atkins Museum of Art*, 14 October–6 December 1987, no. 71; Staatlichen Museen Preussischer Kulturbesitz, Orangerie des Schlosses Charlottenburg, Berlin, *Bilder aus der Neuen Welt: Amerikanische Malerei des 18. und 19. Jahrhunderts*, 22 November 1988–15 May 1989 (traveled), no. 14 (as *Blick von Ölberg auf Jerusalem*); National Gallery of Art, Washington, D.C., *Frederic Edwin Church*, 8 October 1989–18 March 1990, no. 44; Carnegie Museum of Art, Pittsburgh; Minneapolis Institute of Arts; Nelson-Atkins Museum of Art, Kansas City, Mo.; Saint Louis Art Museum; and Toledo Museum of Art, *Made in America: Ten Centuries of American Art*, 5 February 1995–22 September 1996 (traveled), unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *Tempus Fugit, Time Flies*, 15 October–30 December 2000, unnumbered; Sterling and Francine Clark Art Institute, Williamstown, Mass., *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870–1930*, 6 June 2000–23 April 2001 (traveled), no. 2.

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NICOLAI CIKOVSKY (1894–1985)

*Cranbury Lake*, c. 1933

Oil on canvas  
30 × 40 in. (76.2 × 101.6 cm)  
Signed lower right: N. Cikovsky  
Gift of the Friends of Art, 37-2

TECHNICAL NOTES

The unlined canvas is a coarsely woven, plain-weave fabric. Intact tacking margins indicate the dimensions are original. The thin, opaque, off-white ground layer was commercially applied. The landscape was painted directly with somewhat lean, pastelike paint in thin layers but with a few areas of low impasto. Prominent brushwork and coarse canvas texture are visible. Dry paint strokes were scrubbed into the trees and foreground. The painting appears

to be unvarnished. A thin layer of dirt covers the paint surface, and there are pinpoint paint losses as well as a small amount of active flaking.

#### PROVENANCE

To (Downtown Gallery, New York, by April 1934); to NAMA, 1937.

#### EXHIBITIONS

Downtown Gallery, New York, *Nicolai Cikovsky Recent Paintings*, 20 February–9 March 1935, no. 16; Art Institute of Chicago, *Forty-sixth Annual Exhibition of American Paintings and Sculpture*, 24 October–8 December 1935, no. 40; Colorado State College, Fort Collins, *Fine Arts Festival*, 17–24 July 1952, no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *50 Years of Collecting: The Friends of Art at the Nelson; A Retrospective Exhibition*, 15 December 1984–15 January 1985, no cat.

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THOMAS COLE (1801–1848)

*The Mill, Sunset*, 1844 †  
(*The Old Mill at Sunset*)

Oil on canvas

26½ × 36½ in. (66.4 × 91.6 cm)

Signed and dated lower center; T. Cole / 1844

Purchase: Nelson Trust through The Ever Glades Fund and exchange of a gift from the Howard P. Treadway and Tertia F. Treadway Collection, 2004-29

#### TECHNICAL NOTES

The tightly woven, medium-weight, twill-weave canvas is attached to a panel-back stretcher that is probably original. It has been lined using a wax-based adhesive. Cole toned the canvas with a red-orange imprimatura. Then he loosely brushed opaque, medium brown paint between the edges of the canvas and the oval perimeter of the composition. Infrared reflectography reveals a few loosely sketched graphite lines beneath the mountains, the left side of the line of trees, and the shore of the lake. The center of the canvas is marked with two diagonal, intersecting lines, and a horizontal line extends from this point toward both right and left. Cole apparently underpainted the sky with an opaque, light gray paint before rendering the landscape with opaque, relatively fluid paint and transparent glazes. Somewhat thicker paint strokes form horizontal clouds and rays of sunlight. Low impasto and stippled textures are evident in the foreground and also in the trees, which the artist painted wet into wet. Cole painted out a small group of trees on the middle peninsula of land, and the distant mountain range varies slightly from the underdrawing. A fine craquelure has developed overall. Frame abrasion is evident on the edges, and a small amount of white effluorescence is present on the brown paint surrounding the composition. A few minor tears on the outer edges of the canvas are stabilized by the lining. A very slight undulation of the canvas on the right side of the top edge is visible in specular light. The varnish, which is probably synthetic, appears to be in good condition with no evidence of discoloration. It covers a selective varnish applied by the artist, which follows the compositional forms.



## PROVENANCE

To Thomas Morris Howell, Canandaigua, N.Y., 1844; (Buffalo Fine Arts Academy, N.Y., by 1866); Marshall Owen Roberts, New York, by 1867; to Susan Endicott Roberts (widow of Marshall Owen Roberts, later Mrs. Ralph Vivian), New York and London, by bequest, until 1897; Mark Finlay, Brooklyn, N.Y.; to estate of Mark Finlay, 1909; to Brooklyn Museum, N.Y., by bequest, 1911; to (Hirschl & Adler Galleries, New York, 1976); to Jo Ann and Julian Ganz Jr., Los Angeles, 1976; to (Alexander Gallery, New York, by 1990); to NAMA, 2004.

## RELATED WORKS

Untitled (sketch of boy with hat), n.d., graphite on paper, 6 $\frac{3}{8}$  × 5 $\frac{1}{8}$  in. (16.2 × 13.2 cm), Detroit Institute of Arts; Untitled (sketch of boy with wagon), n.d., graphite on paper, 4 $\frac{3}{8}$  × 7 in. (11.8 × 17.8 cm), Detroit Institute of Arts.

## EXHIBITIONS

National Academy of Design, New York, *Twentieth Annual Exhibition of the National Academy of Design*, 17 April–5 July 1845, no. 178; Buffalo Fine Arts Academy, N.Y., ["Winter Season of the Buffalo Fine Arts Academy"], 17 January–22 February 1866, no. 77 (as *Mill at Sunset*); Seventy-first (formerly Thirty-seventh) Regiment Armory, New York, *National Bazaar for the Relief of the Wounded Soldiers of France*, 15 November–3 December 1870, no cat.; Macbeth Gallery, New York, *Paintings of the Hudson River School*, 25 January–13 February 1932, no. 6 (as *Old Mill at Sunset*); Century Association, New York, *Fifty Years of American Landscape and Genre Painting, 1825–1875*, 3–31 March 1940, no. 9 (as *Old Mill at Sunset*); Art Institute of Chicago, *The Hudson River School and the Early American Landscape Tradition*, 15 February–18 May 1945 (traveled), no. 62 (as *The Old Mill at Sunset*); Wadsworth Athenaeum, Hartford, Conn., *Thomas Cole, 1801–1848: One Hundred Years Later, a Loan Exhibition*, 12 November 1948–30 January 1949 (traveled), no. 42 (as *The Old Mill at Sunset*); Society of the Four Arts, Palm Beach, Fla., *From Plymouth Rock to the Armory*, 9 February–5 March 1950, no. 25 (as *Old Mill at Sunset*); Stedelijk Museum, Amsterdam, the Netherlands, *Amerika schildert*, 16 June–25 September 1950, no. 7 (as *De oude molen bij zonsondergang*); Vancouver Art Gallery, British Columbia, *Two Hundred Years of American Painting*, 8 March–3 April 1955, no. 15 (as *Old Mill at Sunset*); Brooklyn Museum, N.Y., *Victoriana: An Exhibition of the Arts of the Victorian Era in America*, 7 April–5 June 1960, no. 186 (as *The Old Mill at Sunset*); Baltimore Museum of Art, *Thomas Cole, Paintings of an American Romanticist*, 26 January–28 February 1965, no. 24 (as *The Old Mill at Sunset*); Hirschl & Adler Galleries, New York, *The American Experience*, 27 October–27 November 1976, no. 24 (as *Old Mill at Sunset*); National Gallery of Art, Washington, D.C., *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.*, 4 October 1981–26 September 1982 (traveled), unnumbered (as *The Old Mill at Sunset*); National Museum of American Art, Smithsonian Institution, Washington, D.C., and New-York Historical

Society, *Thomas Cole: Landscape into History*, 18 March 1994–2 April 1995 (traveled), unnumbered (Group III: American Pastorals, as *The Old Mill at Sunset*); Hirschl & Adler Galleries, New York, *The American Vasari: William Dunlap and His World*, 19 November 1998–30 January 1999, no. 10 (as *The Old Mill at Sunset*).

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"National Academy of Design.—Twentieth Annual Exhibition," *Anglo-American* (New York), 26 April 1845, 21 (as "*The Mill*"—*Sunset*); "Twentieth Annual Exhibition of the Academy of National Design [sic]," *Broadway Journal* 1 (3 May 1845), 276; "National Academy of Design," *New York Herald*, 3 May 1845, 1 (as *The Mill—Sunset*); C., "The National Academy of Design," *Spirit of the Times* (New York), 17 May 1845, 149; *Twentieth Annual Exhibition of the National Academy of Design*, 1845, exh. cat. (New York: National Academy of Design, 1845), 16; Louis Legrand Noble, *The Course of Empire, Voyage of Life, and Other Pictures of Thomas Cole, N.A., with Selections from His Letters and Miscellaneous Writings: Illustrative of His Life, Character, and Genius* (New York: Cornish, Lamport & Company, 1853), 358–59 (as *Mill at Sunset*); "Thomas Cole," *National Magazine Devoted to Literature, Art and Religion* 4 (April 1854), 319 (as *The Mill at Sunset*); "The Art Gallery," *Buffalo* (N.Y.) *Evening Courier & Republic*, 3 February 1866, unpaginated (as *Mill at Sunset*); *Catalogue of Works of Art on Exhibition in the Gallery of the Buffalo Fine Arts Academy*, exh. cat. (Buffalo, N.Y.: Franklin Printing House, 1866), 8 (as *Mill at Sunset*); Henry T. Tuckerman, *Book of the Artists* (New York: C. P. Putnam & Sons, 1867), 230, 626 (as *The Old Mill*); "The French Bazaar," *New York World*, 15 November 1870, 5 (as *The Old Mill*); "The French Fair: The Bazaar to Be Continued Three Days Longer—Increase in Price of Admission—The Armory Crowded Last Evening," *New York Times*, 30 November 1870, 5 (as *Old Mill*); Earl Shinn [Edward Strahan], ed., *The Art Treasures of America: Being the Choicest Works of Art in the Public and Private Collections of North America* (Philadelphia: George Barrie, c. 1879), 2:15 (as *The Old Mill at Sunset*); "Marshall O. Roberts Dead: The Life of One of New York's Merchants Ended," *New York Times*, 12 September 1880, 5 (as *Old Mill*); "The Marshall O. Roberts Art Collections," *New York Times*, 9 January 1897, BR7 (as *Old Mill at Sunset*); "Pictures in the Galleries," *New York Times*, 23 January 1897, BR5 (as *Old Mill—Sunset*); *Last Will and Testament with Codicil of Mark Finlay* (New York: B. H. Tyrrel, 1909), 1 (as *The Old Mill at Sunset*); E. L. Morris, *Museums of the Brooklyn Institute of Arts and Sciences Report for the Year 1911* (Brooklyn, N.Y.: Museums of the Brooklyn Institute of Arts and Sciences, 1912), 73 (as *The Old Mill at Sunset*); Royal Cortissoz, "The Hudson River and Barbizon Men," *New York Herald Tribune*, 31 January 1932, sec. 7, 9 (as *Old Mill at Sunset*); Edward Alden Jewell, "The Hudson River School," *Creative Art* 10 (March 1932), 225 (as *Old Mill at Sunset*); *Paintings of the Hudson River School*, exh. cat. (New York: Macbeth Gallery, 1932), unpaginated (as *Old Mill at Sunset*); "The Genesis of American Landscape," *Bulletin of the*



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*Sunset*); Earl A. Powell III, "Thomas Cole's 'Dream of Arcadia,'" *Arts Magazine* 52 (November 1977), 115 (as *The Old Mill at Sunset*); Mahonri Sharp Young, "American Objects," *Apollo* 114 (October 1981), 259-60 (as *Old Mill at Sunset*); Mark Stevens with Maggie Malone, "The Fine Art of Collecting," *Newsweek*, 9 November 1981, 86; Hope Ridings Miller, "Ganz Collection Reflects Astute Art Appreciation," *Antique Monthly* 15 (December 1981), 10A (as *The Old Mill at Sunset*); John Wilmerding, Linda Ayres, and Earl A. Powell, *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.*, exh. cat. (Washington, D.C.: National Gallery of Art, 1981), 14, 16, 122-23 (as *The Old Mill at Sunset*); Matthew Baigell, *Thomas Cole* (New York: Watson-Guptill Publications, 1981), 26, 68-69, 70 (as *The Old Mill at Sunset*); Linda Ayres, "An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz Jr.," *Antiques* 121 (January 1982), 258-59 (as *The Old Mill at Sunset*); Suzanne Muchnic, "At the Los Angeles County Museum: The Pleasures of Times Past," *Los Angeles Times*, 4 July 1982, J10 (as *The Old Mill at Sunset*); Franklin Kelly, *Frederic Edwin Church and the National Landscape* (Washington, D.C.: Smithsonian Institution Press, 1988), 2, 5-6, 173 (as *The Old Mill at Sunset*); Ellwood C. Parry III, *The Art of Thomas Cole: Ambition and Imagination* (Newark: University of Delaware Press, 1988), 297 (as *The Old Mill at Sunset*); Earl A. Powell III, *Thomas Cole* (New York: Harry N. Abrams, 1990), 116-17, 129 (as *The Old Mill at Sunset*); Angela Miller, *The Empire of the Eye: Landscape Representation and American Cultural Politics, 1825-1875* (Ithaca, N.Y.: Cornell University Press, 1993), 52 (as *The Old Mill at Sunset*); John Caldwell and Oswaldo Rodriguez Roque, *American Paintings in the Metropolitan Museum of Art*, vol. 1, *A Catalogue of Works by Artists Born by 1815* (New York: Metropolitan Museum of Art, in association with Princeton University Press, 1994), 461 (as *The Old Mill at Sunset*); William H. Truettner and Alan Wallach, eds., *Thomas Cole: Landscape into History*, exh. cat. (New Haven: Yale University Press; Washington, D.C.: National Museum of American Art, Smithsonian Institution, 1994), 127-28, 174 (as *The Old Mill at Sunset*); William H. Gerdts, "Thomas Cole at Brooklyn," *Apollo* 141 (April 1995), 57 (as *Old Mill at Sunset*); Arlene Katz Nichols, *The American Vasari: William Dunlap and His World*, exh. cat. (New York: Hirschl & Adler Galleries, 1998), 24, 29 (as *The Old Mill at Sunset*); Grace Glueck, "A Historian Who Wielded a Brush as Well as a Pen," *New York Times*, 8 January 1999, E39 (as *The Old Mill at Sunset*); Alice Thorson, "Nelson Lands Thomas Cole Painting," *Kansas City Star*, 4 March 2005, E1, E9 (as *The Old Mill at Sunset*); Margaret C. Conrads, "Thomas Cole: The Old Mill at Sunset," *American Art Review* 17 (March 2005), 164-65 (as *The Old Mill at Sunset*); Margaret C. Conrads, "Decades-long Quest for Work by Thomas Cole Concludes with Major Acquisition," *Member Magazine* (Nelson-Atkins Museum of Art), Spring 2005, 9-12, cover (as *The Old Mill at Sunset*).



JOHN SINGLETON COPLEY (1738–1815)

*John Barrett, c. 1758* †  
(Deacon John Barrett)

Oil on canvas  
49 $\frac{3}{4}$  × 40 in. (126.7 × 101.6 cm)  
Gift of the Enid and Crosby Kemper Foundation, F76-52

#### TECHNICAL NOTES

The original canvas is a tightly woven, medium-weight fabric that has been lined at least three times, most recently in 1976, when Museum conservation staff lined it with a wax-based adhesive, applied synthetic varnish, and toned paint losses and abrasion. The tacking margins have been removed. A complex vertical tear along the chair and two small tears below the proper left forearm were mended by Museum staff in 1971. The vertical dimension may have been reduced slightly. An opaque, off-white ground layer was applied thinly. Copley applied a slightly transparent medium brown imprimatura. Infrared reflectography revealed a few faint lines, estimated to be graphite, in the eyes and eyelids. The portrait was rendered indirectly with opaque paint and transparent glazes. The consistency of the paint is thin and fluid, and the paint surface is smooth with visible canvas texture. In the face, Copley added overlapping layers of warm and cool paint. The flesh tones were added wet into wet with prominent brushwork. A few incised lines were formed in the wet paint. Brown transparent glazes were applied to areas of shadow in the face, hands, figure, and chair. Traction cracks reveal a slight change in the position of the proper right black stocking. A thick paint stroke underneath the buckle of the proper left knee reveals that Copley initially painted the buckle slightly larger in size. Traction cracks appear in the upper left quadrant and fine mechanical cracks appear throughout. A vertical crack in the proper left shirt cuff may relate to the previous stretcher, and spiral cracks are present near the proper right knee

and below the proper right hand and elbow. Retouch was applied to mended tears and numerous areas throughout.



JOHN SINGLETON COPLEY (1738–1815)

*Mrs. John Barrett, c. 1758* †  
(Sarah Gerrish; Mrs. John Barrett [Sarah Gerris Barrett])

Oil on canvas  
49 $\frac{3}{4}$  × 39 $\frac{3}{4}$  in. (126.7 × 101.3 cm)  
Gift of the Enid and Crosby Kemper Foundation, F77-1

#### TECHNICAL NOTES

X-radiography suggests that the original canvas was a tightly woven, plain-weave fabric. The paint and ground were likely transferred from this support to a thin gauze interleaf and lined with a glue-based adhesive. In 1977 the painting was again lined using a wax-based adhesive. The two linings have flattened the texture and enhanced the canvas weave. The edge of the picture surface and location of the tacking margin are difficult to determine due to retouch along the edges. There is a thin, opaque ground layer, probably off-white. Infrared reflectography reveals a few graphite lines around the pupil and eyelid. Copley may have applied a dark brown, slightly transparent imprimatura overall in addition to red-purple underpaint beneath the hair and hands. Thick strokes of underpaint indicate a few modest changes in the composition, most notably in the hands. The portrait was rendered using an indirect painting technique, consisting of opaque paint and transparent glazes. The paint was thin, fluid, and medium-rich. In the face, Copley applied overlapping layers of warm and cool opaque flesh tones. The paint was smoothly modeled in the face and hands. The contrast between highlight and shadow in the face creates a strong chiaroscuro effect. Red-brown glazes were applied to the

shadows of the face. In the background and fabric, Copley applied paint wet into wet with loose brushstrokes. A fine brush and opaque white paint rendered the delicate lace and highlights. The paint has become increasingly transparent over time. Fine diagonal mechanical cracking with some slight cupping is present overall. A few stretcher cracks have formed on the right and left edges. Localized traction cracking is apparent primarily in darkly painted regions. The lower half of the face contains extensive retouch, and the mouth required complete reconstruction. Synthetic varnish was applied during the 1977 treatment.

#### PROVENANCE

Nathaniel Augustus Barrett (grandson of the sitters), before 1873; to Miss S[arah?] D[orr?] Barrett (great-granddaughter of the sitters); to estate of Miss S. D. Barrett; to Barrett Wendell (great-great-grandson of the sitters; nephew of Miss S. D. Barrett), c. 1915; to Mrs. Barrett Wendell, Boston, by 1937; F. Lee H. Wendell (great-great-great-grandson of the sitters), Lake Forest, Ill.; to NAMA, 1976 (*John Barrett*) and 1977 (*Mrs. John Barrett*).

#### EXHIBITIONS

Museum of Fine Arts, Boston, *Loan Exhibition of One Hundred Colonial Portraits*, 19 June–21 September 1930, unnumbered; Art Institute of Chicago, *American Art of the Colonies and Early Republic*, 17 July–13 September 1971, nos. 50 and 51; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, nos. 5 and 6.

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An asterisk [\*] indicates references that pertain to *John Barrett* only.

Augustus Thorndike Perkins, *A Sketch of the Life and a List of Some of the Works of John Singleton Copley* (Boston: James R. Osgood & Company, 1873), 34–35; Rev. Arthur Wentworth Hamilton Eaton, "Old Boston Families II: The Family of Capt. John Gerrish," *New England Historical and Genealogical Register* 67 (April 1913), 110; Frank W. Bayley, *The Life and Works of John Singleton Copley* (Boston: Taylor Press, 1915), 54–56; L. Vernon Briggs, *History and Genealogy of the Cabot Family, 1475–1927* (Boston: Charles E. Goodspeed & Co., 1927), 1, unpaginated (as *Deacon John Barrett and Sarah Gerrish*); Albert Franz Cochrane, "Great Exhibition of Colonial Portraiture at Boston Museum," *Boston Evening Transcript*, 28 June 1930, sec. 3, 11; Theodore Bolton and Harry Lorin Binsse, "John Singleton Copley," *Antiquarian* 15 (December 1930), 116; *Loan Exhibition of One Hundred Colonial Portraits*, exh. cat. (Boston: Museum of Fine Arts, 1930), 11–12; Barbara Neville Parker and Anne Bolling Wheeler, *John Singleton Copley: American Portraits in Oil, Pastel, and Miniature with Biographical Sketches* (Boston: Museum of Fine Arts, 1938), 32–34, pls. 24–25; Historical Records Survey, *American Portraits, 1620–1825, Found in Massachusetts; Prepared by the Historical Records Survey, Division of*

*Professional and Service Projects, Works Progress Administration* (Boston: Historical Records Survey, 1939), 1:28 (*Mrs. John Barrett as Sarah [Gerrish] Barrett*); Jules David Prown, *John Singleton Copley* (Cambridge, Mass.: Harvard University Press, 1966), 1:xvii, 28–29, 41, 54n3, 208, pls. 58–59; David A. Hanks, "American Decorative Art: The Colonies and Early Republic," *Apollo* 94 (September 1971), 235–36 (*John Barrett as Portrait of John Barrett*); *American Art of the Colonies and Early Republic*, exh. cat. (Chicago: Art Institute of Chicago, 1971), 62–63 (as *Portrait of John Barrett and Portrait of Mrs. John Barrett*); NAMA 1973, 251; Sotheby Parke-Bernet, New York, 23 May 1974, lot 5 (as *Mr. and Mrs. John Barrett*); advertisement, *Antiques* 105 (May 1974), 956–57 (as *Portrait of Mr. John Barrett and Portrait of Mrs. John Barrett*); "Kaleidoscope of American Painting," *Wednesday Magazine* (Overland Park, Kans.), 30 November 1977, 15 (as *Mr. and Mrs. Barrett*); Donald Hoffmann, "American Exhibit Unveils 5 New Gifts to Nelson," *Kansas City Times*, 2 December 1977, 1A, 8A; "Pictures at an Exhibition," *Independent* (Kansas City, Mo.), 3 December 1977, 17; "Kemper Gifts to the Nelson," *Kansas City Times*, 6 December 1977, 34; "American Painting Exhibit Comes to Nelson Gallery," *Johnson County Sun* (Overland Park, Kans.), 9 December 1977, 5B (as *Mr. and Mrs. Barrett*); Donald Hoffmann, "Images from a New Land," *Kansas City Star*, 11 December 1977, 1D; "Exhibitions: Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries," *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), December 1977, unpaginated (as *Mr. John Barrett and Mrs. Barrett*); NAMA 1977, 8, 14–15 (*Mrs. John Barrett as Mrs. John Barrett [Sarah Gerrish]*); "Exhibitions: Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries," *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), January 1978, unpaginated, cover (as *Mr. John Barrett, Mrs. Barrett, and Portrait of Mrs. Barrett*); "Art across North America," *Apollo* 107 (April 1978), 328 (as *Portrait of John Barrett and Portrait of Mrs. Barrett*); Ralph T. Coe, "Valuable Gifts," letter to the editor, *Kansas City Star*, 7 May 1980, 18A; Kathleen Spindler-Cruden, "Saving Grace," *Kansas City Star*, 12 September 1982, Weekly Magazine sec., 32 (*Mrs. John Barrett* only); Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1026–27, 1032 (*Mrs. John Barrett as Sarah Gerrish Barrett*); NAMA 1991, 16–17 (as *Mr. John Barrett and Mrs. John Barrett [Sarah Gerrish Barrett]*); NAMA 1993a, 228, 230 (as *Portrait of Mr. John Barrett and Portrait of Mrs. John Barrett*); NAMA 1993b, 100 (as *Portrait of Mr. John Barrett and Portrait of Mrs. John Barrett*); \*Alice Thorson, "Uncover the Painting, Discover the Past," *Kansas City Star*, 9 June 1998, E5 (as *Portrait of Mr. John Barrett*); \*Joan Barzilay Freund and Leigh Keno, "The Making and Marketing of Boston Seating Furniture in the Late Baroque Style," in *American Furniture, 1998*, ed. Luke Beckerdite (Hanover, N.H.: University Press of New England, for the Chipstone Foundation, 1998), 28–29.



# JON CORBINO (1905–1964)

## *The Meeting*, 1943

Oil on Masonite  
 36<sup>1</sup>/<sub>16</sub> × 22<sup>7</sup>/<sub>16</sub> in. (91.6 × 58.1 cm)  
 Signed lower right: Jon Corbino; signed and dated on verso upper left:  
 Jon Corbino / 1943  
 Gift of the Friends of Art, 45–65

## TECHNICAL NOTES

The dimensions of the Masonite panel are original. The artist applied a thin, opaque, medium gray ground layer. Under normal light, loose, expressive lines of black chalk or crayon are visible around the central figure above and below the paint layer. The composition was thinly painted overall; however, low impasto forms a few thicker highlights. The brushwork is loose, painterly, and wet into wet. The paint is primarily opaque with a few semitransparent layers. Paint strokes on top of the uneven, discolored varnish were probably added by the artist.

## PROVENANCE

To (Kleemann Galleries, New York, by 1944); to NAMA, 1945.

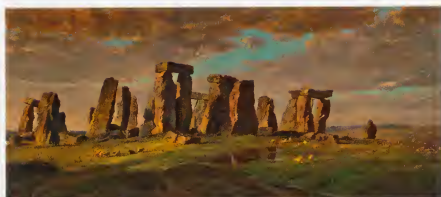
## EXHIBITIONS

Pennsylvania Academy of the Fine Arts, Philadelphia, *140th Annual Exhibition*, 19 January–25 February 1945, no. 289; Colorado Springs Fine Arts Center, *New Accessions USA*, 15 July–2 September 1946, no. 33; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection*, *William Rockhill Nelson Gallery and Atkins Museum, Kansas City*, 22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–25 October 1956,

no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *50 Years of Collecting: The Friends of Art at the Nelson; A Retrospective Exhibition*, 15 December 1984–15 January 1985, no cat.; Museum of Fine Arts, St. Petersburg, Fla., *Jon Corbino: An Heroic Vision*, 11 January–31 May 1987 (traveled), no. 45.

## REFERENCES

*The One Hundred and Fortieth Annual Exhibition of Painting and Sculpture*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1945), unpaginated; H[enry] C. H[askell], "Art and Artists: Kansas City Loses a Patron Who Believed in Modern Art," *Kansas City Star*, 1 February 1946, 16; "Friends in Deed," *Art Digest* 20 (15 March 1946), 10; *New Accessions USA*, exh. cat. (Colorado Springs: Colorado Springs Fine Arts Center, 1946), unpaginated; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 12 April 1947, 9D; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; "Modern Art Group on Exhibit," *Wichita (Kans.) Beacon*, 22 April 1956, 12C (as Korbino); NAMA 1959, 255; *New Accessions USA, 1946–1960*, exh. cat. (Colorado Springs: Colorado Springs Fine Arts Center, 1960), unpaginated; NAMA 1973, 251; Diane Lesko, Marcia Corbino, and Lee Corbino, *Jon Corbino: An Heroic Vision*, exh. cat. (St. Petersburg, Fla.: Museum of Fine Arts, 1987), 87.



# JASPER F. CROPSEY (1823–1900)

## *Stonehenge*, 1876 ±

(*Stonehenge, Salisbury Plains*)

Oil on canvas  
 24<sup>3</sup>/<sub>4</sub> × 54<sup>1</sup>/<sub>2</sub> in. (61.6 × 137.5 cm)  
 Signed and dated lower right: J. F. Cropsey / 1876  
 Gift of Mrs. Thomas King Baker and Mrs. George H. Bunting Jr., 81–11

## TECHNICAL NOTES

The tightly woven, medium- to heavyweight, plain-weave canvas is attached to the original panel-back stretcher. It has been lined with a BEVA 371 adhesive, causing the weave to be enhanced. The opaque, off-white ground was probably applied by Cropsey, who also applied an opaque, medium-toned pink imprimatura overall. Infrared reflectography reveals a regular pattern of evenly spaced, pinpoint-size dots, made with charcoal or black pigment,



demarcating the contours of the sheep, pond, shadows on the grass, and a few of the large stones. These dots suggest that Cropsey used a pouncing technique to transfer a drawn composition to the primed canvas. A calligraphic graphite line follows the dotted lines of the stream. A horizontal arrangement of dots on the left side of the stream, which does not correspond to the overlying composition, may represent a change made by the artist. Cropsey painted the landscape directly with fluid, medium-rich paint and pronounced brushwork. Low impasto is present in the stones and foreground. Cropsey used a warm glaze to tone the upper right section of the foreground and emphasize the glow of the sunset. Horizontal mechanical cracks are present on the left and right edges, and slightly diagonal cracks have developed in the upper left quadrant. A discontinuous, matte, vertical line is present on the left edge. Pinpoint brown discolorations are evident on the topmost peaks of the brushstrokes. A small amount of retouch is scattered throughout, particularly on the top edge, and is in good condition. Two scratches in the paint were retouched on the top edge, center, and right side. The synthetic varnish appears to be in good condition.

#### PROVENANCE

Felix Hinsberg, Passaic, N.J., 1877; to (Anderson Galleries, New York, 16–17 December 1912, lot 293); William B. Beam, Hackensack, N.J., by 1914; (Victor D. Spark, New York, by 1977); to Mila H. Baker, Kansas City, Mo., and Karen Dean Bunting, Shawnee Mission, Kans., 1977; to NAMA, 1981.

#### RELATED WORKS

*Stonehenge*, 2 July 1849, graphite and white wash on paper, 6 $\frac{7}{8}$  × 9 $\frac{3}{16}$  in. (17.5 × 24.9 cm), Museum of Fine Arts, Boston; *Thumb-nail Sketches of Twelve Sheep at Kensington Gardens*, c. 1856–63, pencil with white wash on paper, 4 $\frac{3}{4}$  × 3 $\frac{1}{8}$  in. (12.1 × 7.9 cm), Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.; *Rear View of Sheep*, n.d., pencil with white wash on paper, 3 $\frac{3}{8}$  × 2 $\frac{1}{2}$  in. (9.2 × 6.7 cm), Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.; *Reclining Sheep Facing Right*, n.d., pencil with white wash on paper, 6 $\frac{3}{8}$  × 8 $\frac{1}{2}$  in. (15.7 × 21.6 cm), Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.

#### EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 45.

#### REFERENCES

"Fine Arts," *Commercial Advertiser* (New York), 30 January 1877, 1 (as *Stone Henge, Salisbury Plains, England*); "Art and Artists," *Home Journal*, 14 February 1877, clipping, NAMA curatorial files; "Local Items," *Jewish Messenger* (New York), 22 June 1877, 2; Anderson Galleries, New York, 16–17 December 1912, lot 293 (as *Stonehenge, England*); William S. Talbot, *Jasper F. Cropsey*,

1823–1900 (New York: Garland Publishing, 1977), 207–8, 461 (as *Stonehenge, Salisbury Plains*); NAMA 1977, 40; *An Unprejudiced Eye: The Drawings of Jasper F. Cropsey*, exh. cat. (Yonkers, N.Y.: Hudson River Museum, 1979), 35; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1038; Gertrude Grace Sill, "Americans Abroad," *Portfolio: The Magazine of Fine Arts* 5 (March–April 1983), 72–73; NAMA 1991, 92; Peter J. Casagrande, *Tess of the d'Urbervilles: Unorthodox Beauty* (New York: Twayne Publishers, 1992), cover; NAMA 1993a, 228, 236.



#### JOHN STEUART CURRY (1897–1946)

##### *The Bathers*, c. 1928 ±

Oil on canvas  
30 $\frac{1}{8}$  × 40 $\frac{1}{8}$  in. (76.5 × 101.9 cm)  
Signed lower right: John Stuart Curry  
Purchase: acquired with a donation in memory of George K. Baum II by his family, C. Kenneth Baum, Jonathan Edward Baum, and Jessica Baum Pasmore, and through the bequest of Celestin H. Meuniot, F98-3

#### TECHNICAL NOTES

The original canvas is a tightly woven, plain-weave fabric and has been lined to a secondary support with a wax-based adhesive, flattening the low impasto and enhancing the canvas weave. Intact tacking margins indicate the dimensions are original. The thin, opaque, and off-white ground layer was likely commercially applied. Infrared reflectography reveals a few faint graphite lines defining the head of the central figure stepping out of the water, the horizon line on the proper right side of the central young boy, and the bucket. Curry appears to have applied paint strokes to build the composition gradually, painting directly with thin layers of opaque, pastelike paint. Loose brushwork is prominent overall, although the flesh tones are somewhat blended. A small amount of low impasto was formed by thicker paint strokes. Curry outlined many of the figures with fine red-brown and orange strokes. As a result of Curry's technique, fine paint wrinkling and disfiguring

traction cracking are present overall. A few localized mechanical cracks appear throughout. Two campaigns of retouch are apparent under ultraviolet radiation and are slightly discolored. The varnish, probably synthetic, is uneven.

#### PROVENANCE

To Kathleen Gould Curry (the artist's wife), 1946; to Ellen Curry Schuster (their daughter); to Dr. Daniel B. Schuster (husband of Ellen Curry Schuster), Rush, N.Y., 1982; to estate of Daniel Schuster, 1996; to John Steuart Curry Foundation, 1997; to NAMA, 1998.

#### RELATED WORK

*Study for "The Bathers,"* c. 1928, hard charcoal or conté crayon on paper, 9 $\frac{3}{16}$  × 13 $\frac{3}{16}$  in. (23.7 × 34.4 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.

#### EXHIBITIONS

Ferargil Galleries, New York, *John Steuart Curry*, 29 November–12 December 1930, no cat.; Lakeside Press Galleries, Chicago, *A Loan Exhibition of Drawings and Paintings by John Steuart Curry*, 1 March–28 April 1939, no. 19; Milwaukee Art Institute, *The Art of John Steuart Curry*, 5 September–15 October 1946, no. 4; Joslyn Art Museum, Omaha, Neb., *John Steuart Curry Memorial Exhibition*, 16 December 1952–8 February 1953, no cat.; Wichita Art Museum, Kans., *One-Man Exhibition of Work by John Steuart Curry*, 22 March–23 April 1953, no. 2; Kansas State Capitol, Topeka, *John Steuart Curry: A Retrospective Exhibition of His Work*, organized by the University of Kansas Museum of Art, Lawrence, 3 October–3 November 1970, no. 5; Elvehjem Museum of Art, Madison, Wisc., *John Steuart Curry: Inventing the Middle West*, 7 March–3 January 1999 (traveled), no. 11; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

"Kansas Has Found Her Homer," *New York Times*, 7 December 1930, sec. 9, 11; *Catalogue of a Loan Exhibition of Drawings and Paintings by John Steuart Curry, with an Evaluation of the Artist and His Work by Thomas Craven*, exh. cat. (Chicago: Lakeside Press Galleries, 1939), 13; "Important Works of John Steuart Curry," *Démocourier* 11 (April 1941), 16; Laurence E. Schmeckebier, *John Steuart Curry's Pageant of America* (New York: American Artists Group, 1943), 45, 58–59, 258, 272; *The Art of John Steuart Curry*, exh. cat. (Milwaukee: Milwaukee Art Institute, 1946), 3; *John Steuart Curry: A Retrospective Exhibition of His Work Held at the Kansas State Capitol*, exh. cat. (Lawrence: University of Kansas Museum of Art, 1970), 59, 76; Donald D. Jones, "Kansas' Second Look at Curry Paintings," *Kansas City Star Magazine*, 27 September 1970, 9; "Selected Paintings by John Steuart Curry," *Kansas Quarterly* 2 (Fall 1970), 59; Patricia Junker et al., *John Steuart Curry: Inventing the Middle West*, exh. cat. (New York: Hudson Hills Press, in association with Elvehjem Museum

of Art, 1998), 21, 90, 142–43; Patricia Junker, "John Steuart Curry," *American Art Review* 10 (June 1998), 130; David Bonetti, "A Social Realist Revived," *San Francisco Examiner*, 12 June 1998, D19; Bram Dijkstra, *American Expressionism: Art and Social Change, 1920–1950* (New York: Harry N. Abrams, in association with Columbus Museum of Art, 2003), 53–55; Jonathan Weinberg, *Male Desire: The Homoerotic in American Art* (New York: Harry N. Abrams, 2004), 76–79, 202; Randall R. Griffee, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 100.



JOHN STEUART CURRY (1897–1946)

*The Pigeon*, c. 1939

Oil on Masonite  
20 $\frac{1}{4}$  × 16 $\frac{3}{4}$  in. (51.4 × 41.6 cm)  
Gift of Daniel B. Schuster, F96-13

#### TECHNICAL NOTES

The dimensions of the Masonite panel are original. The opaque, beige ground layer was applied by the artist. Curry rendered the oil painting directly, using multiple layers and thick opaque paint with a pastellike consistency. Brushstrokes are prominent in the sky, and fine paint strokes and palette knife work define the details of the city on the bottom edge. There is a significant amount of visually disruptive traction cracking in the sky and bird. With the exception of the bird, the traction cracks have been retouched; however, the retouch is discolored. Fine paint wrinkling is also apparent. The varnish is likely synthetic.

## PROVENANCE

To Kathleen Gould Curry (the artist's wife), 1946; to Ellen Curry Schuster (their daughter); to Dr. Daniel B. Schuster (husband of Ellen Curry Schuster), Rush, N.Y., 1982; to NAMA, 1996.

## REFERENCE

Patricia Junker et al., *John Stewart Curry: Inventing the Middle West*, exh. cat. (New York: Hudson Hills Press, in association with Elvehjem Museum of Art, 1998), 86.



ANDREW DASBURG (1887–1979)

*Loren Mozley*, 1928 †

Oil on canvas

40½ × 26½ in. (101.9 × 66.4 cm)

Signed lower left: Dasburg.

Gift of Mr. and Mrs. Richard M. Hollander, 59-41

## TECHNICAL NOTES

The original canvas is a plain-weave, tightly woven fabric that was lined with a wax-based adhesive when Museum conservation staff cleaned and revarnished the painting in 1978. Intact tacking margins indicate the dimensions are original. The thin, opaque, and off-white ground layer was commercially applied. Infrared reflectography reveals an underdrawing consisting of a few fine paint strokes that define the facial features and a few horizontal lines marking the location of the knuckles on the proper left hand. The underdrawing lines of the proper right hand do not align with the fingers in the final composition. Several broad, curving palette knife marks in the background at right do not correspond with the compositional forms. Thick paint strokes in the underlying layers reveal that Dasburg slightly reduced Mozley's proper right side and raised his collar. X-radiography reveals a wide, linear band on the

right edge, indicating that Dasburg altered the background. The portrait was rendered using an indirect oil painting technique. The paint ranges from thin and fluid to somewhat thicker and pastelike, applied wet into wet. A few dark glazes were applied to the shadows of the figure. In the background, Dasburg applied cross-hatching paint strokes with a flat brush, forming a regular, rectangular pattern in the drapery. Cross-hatching is also evident in other areas of the painting such as the forehead, collar, and jacket. Palette knife marks in the underlying layers of the background produce texture in this region. Fine, primarily horizontal mechanical cracks have developed overall but are not visually disturbing. Retouch is present, mainly at the perimeter edges.

## PROVENANCE

To Mr. and Mrs. Richard M. Hollander, Kansas City, Mo., 1940; to NAMA, 1959.

## EXHIBITIONS

Frank K. M. Rehn Galleries, New York, *Andrew Dasburg*, 19-31 March 1928, no. 7 (as *Laurent Mozley*); Pennsylvania Academy of the Fine Arts, Philadelphia, *The One Hundred and Thirty-fourth Annual Exhibition of Painting and Sculpture*, 29 January-5 March 1939, no. 287; Art Museum, University of New Mexico, Albuquerque, *Andrew Dasburg, 1887-1979: A Retrospective Exhibition*, 28 October 1979-31 March 1981 (traveled), unnumbered (as *Portrait of Loren Mozley*).

## REFERENCES

*Exhibition by Andrew Dasburg*, exh. cat. (New York: Frank K. M. Rehn Galleries, 1928), unpaginated (as *Laurent Mozley*); Elisabeth Luther Cary, "Savant and Primitive: Progression through Cubistic Influences to Personal Expression—A Delicate Art," *New York Times*, 18 March 1928, X14 (as *Laurent Mazely*); *Catalogue of the One Hundred and Thirty-fourth Annual Exhibition of Painting and Sculpture*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1939), unpaginated; Jerry Bywaters, *Andrew Dasburg*, exh. cat. (Dallas: Dallas Museum of Fine Arts, 1957), unpaginated (as *Portrait of Loren Mozley*); NAMA 1973, 251; Van Deren Coke, *Andrew Dasburg, 1887-1979: A Retrospective Exhibition*, exh. cat. (Albuquerque: Art Museum, University of New Mexico Press, 1979), 6 (as *Portrait of Loren Mozley*); Van Deren Coke, *Andrew Dasburg* (Albuquerque: University of New Mexico Press, 1979), viii, 79-82, 138; Sheldon Reich, *Andrew Dasburg: His Life and Art* (Lewisburg, Pa.: Bucknell University Press, 1989), 56-57; NAMA 1991, 169; *Journal of the American Medical Association* 274 (6 September 1995), 673, 676, cover.



RANDALL DAVEY (1887–1964)

*Spanish Child in White*, c. 1912 †  
(*Portrait of a Girl in White*; *Little Girl in White*)

Oil on canvas  
20<sup>3</sup>/<sub>16</sub> × 15<sup>1</sup>/<sub>8</sub> in. (51.3 × 38.4 cm)  
Signed lower left: Randall Davey  
Bequest of Mrs. Peter T. Bohan, F83-30/38

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a wax-based adhesive. Although the original tacking margins have been removed, stretcher cracks indicate that the dimensions have not been significantly altered. Davey applied a gray imprimatura over the opaque, black ground. He painted the figure alla prima with broad, spontaneous strokes applied wet into wet. Thick brushstrokes in the underlying paint suggest that Davey reduced the width of the proper right shoulder and arm. A few localized mechanical cracks are present in the body of the sitter, and a diagonal feather crack has developed in the brown shadow of her proper right arm. A small amount of paint abrasion is evident in the face, and fine retouch is scattered throughout. Residues of an earlier, yellowed varnish remain in the interstices of the paint. A small delamination between the original canvas and the lining fabric is evident at the bottom of the left edge. The varnish, which is probably synthetic, has a satin sheen.

#### PROVENANCE

To Mrs. Peter T. Bohan, Kansas City, Mo., by 1957; to NAMA, 1983.

#### EXHIBITION

Museum of New Mexico Art Gallery, Santa Fe, *Randall Davey*, 5–31 May 1957, unnumbered.

#### REFERENCES

"Davey Shows Varied Work in Exhibit," *New Mexican*, 5 May 1957, 5; *Randall Davey*, exh. cat. (Santa Fe: Museum of New Mexico Art Gallery, 1957), unpaginated; NAMA 1991, 138.



STUART DAVIS (1892–1964)

*Hôtel de France*, 1928 †

Oil on canvas  
28<sup>5</sup>/<sub>8</sub> × 23<sup>7</sup>/<sub>8</sub> in. (73.3 × 60.6 cm)  
Signed lower right: STUART DAVIS  
Purchase: Nelson Trust and Nelson Gallery Foundation through the exchange of bequests of Inez Grant Parker; Content Aline Johnson in memory of her mother, Augusta Adelaide Johnson; Thomas Hart Benton; Katherine Harvey; Frances M. Logan; and Mrs. Nell H. Stevenson from the estate of S. Herbert Hare; and gifts of Claudine Hancock Boyle in memory of her husband, Murat Boyle; Mr. and Mrs. Perry Faeth; Mr. and Mrs. Albert R. Jones; Mrs. Peter T. Bohan; and Mrs. David M. Lighton through the Friends of Art; and another Trust property, 96-21

#### TECHNICAL NOTES

The tightly woven, lightweight, plain-weave canvas, which has a loose lining attached to the original strainer with staples, was primed with an opaque, off-white ground. Thin gray paint is visible between thickly painted shapes, suggesting that Davis underpainted these forms. The artist used a palette knife to apply a thick, somewhat smooth layer of opaque paint to each individual shape. In some areas, he scraped the paint to reveal the ground layer below. He used a brush to outline and paint in smaller shapes. A coarse, lumpy material was incorporated into the white paint of the building on the right side. Davis incised the wet paint to form lines and added fine, fluid strokes of paint or, in some places, ink to render the details. A previously mended tear is located in the lower third of the yellow building. There are stretcher cracks, wide, cupping



mechanical cracks, and diagonal cracks overall. Museum conservation staff treated the painting in 1995, securing areas of active lifting paint in the dark green and pale gray foreground and removing surface grime, two layers of synthetic varnish, and large areas of overpaint. Planar distortions were somewhat reduced at this time. However, slight canvas distortions are visible overall and relate to the thick paint application and the inability of the auxiliary support to expand and increase the canvas tension. Areas of loss were filled and toned, and synthetic varnish was applied to the surface.

#### PROVENANCE

To (Downtown Gallery, New York, 1928); to Martin C. Schwab, Chicago, by 1929; to Katherine Boutet Scallan (his daughter), Chicago, by descent, 1947; to (Owings-Dewey Fine Art, Santa Fe, 1995); to (Gerald Peters Gallery, Santa Fe, 1995); to NAMA, 1996.

#### RELATED WORKS

*Study for "Hôtel de France,"* 1928, graphite on paper, 12 $\frac{3}{4}$  × 9 $\frac{1}{2}$  in. (31.4 × 23.2 cm), Amon Carter Museum, Fort Worth; *Hôtel de France*, 1929, lithograph, 13 $\frac{3}{4}$  × 11 in. (35.2 × 27.9 cm), Amon Carter Museum, Fort Worth.

#### EXHIBITIONS

Downtown Gallery, New York, *Paris by Americans: Exhibition of Work by Americans in Paris*, 7–28 October 1928, no. 3; Municipal Art Gallery, Atlantic City, N.J., *Exhibition of American Contemporary Art*, 19 June–1 October 1929, no. 14; Crillon Galleries, Philadelphia, *Stuart Davis*, 5–21 December 1931, no cat.; Cincinnati Modern Art Society, Ohio, *Marsden Hartley, Stuart Davis*, 24 October–24 November 1941, unnumbered; Museum of Modern Art, New York, *Stuart Davis*, 16 October 1945–3 February 1946, unnumbered; Phillips Collection, Washington, D.C., *Americans in Paris (1921–1931): Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder*, 27 April–18 August 1996, unnumbered.

#### REFERENCES

Margaret Breuning, "Art Season Opens with Many Shows and Promise of Brilliant Events," *New York Evening Post*, 13 October 1928, sec. 3, 6; Edward Alden Jewell, "Art Galleries Offer a Rich Display: French Art Now Here in Abundance—Native Painters Reveal Present Trend—British and American Etchings," *New York Times*, 14 October 1928, sec. 10, 13; *transition* (Paris) 14 (Fall 1928), cover; *Paris by Americans: Exhibition of Work by Americans in Paris*, exh. checklist (New York: Downtown Gallery, 1928), unpaginated; Edward Alden Jewell, "Contemporary American Art Joins Boardwalk Parade: Some of Our Leading Moderns Put on an Excellent Show in Atlantic City," *New York Times*, 23 June 1929, X10; *Chicago Evening Post Magazine of the Art World*, 2 July 1929, clipping, NAMA curatorial files; "Boardwalk Gallery Made a Popular Start," *New York World*, 13 October 1929, sec. 2, 5; *Exhibition of American Contemporary Art*, exh. cat. (Atlantic City, N.J.: Atlantic City Art Association, 1929), unpaginated; Weldon Bailey,

"Exhibition of Paintings by Stuart Davis Seen in Crillon Galleries," *Philadelphia Record*, 13 December 1931, 8D; *Marsden Hartley, Stuart Davis*, exh. cat. (Cincinnati: Cincinnati Modern Art Society, 1941), 13; James Johnson Sweeney, *Stuart Davis*, exh. cat. (New York: Museum of Modern Art, 1945), 35; Winthrop Sargeant, "Why Artists Are Going Abstract: The Case of Stuart Davis," *LIFE*, 17 February 1947, 80; Rudi Blesh, *Stuart Davis* (New York: Grove Press, 1960), 51, pl. 22; Dickran Tashjian, *William Carlos Williams and the American Scene, 1920–1940*, exh. cat. (New York: Whitney Museum of American Art, in association with University of California Press, 1978), 26; Jane Myers, ed., *Stuart Davis: Graphic Work and Related Paintings*, exh. cat. (Fort Worth: Amon Carter Museum, 1986), 8, 24, 42; Lewis Kachur, *Stuart Davis: An American in Paris*, exh. cat. (New York: Whitney Museum of American Art at Philip Morris, 1987), 6; Patricia Hills, *Stuart Davis* (New York: Harry N. Abrams, in association with National Museum of American Art, Smithsonian Institution, 1996), 82, 84; Elizabeth Hutton Turner et al., *Americans in Paris (1921–1931): Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder*, exh. cat. (Washington, D.C.: Counterpoint, in association with Phillips Collection, 1996), 31, 52, 166, 170; Diane Scharper, "Americans in Paris Changed the Look of Modern Art," *Baltimore Sun*, 2 August 1996, 1E, 3E; Margaret C. Conrads, "Museum Acquires Stuart Davis Painting," *News* (Nelson-Atkins Museum of Art), April 1997, 2, cover; Alice Thorson, "Giant Arachnid Tops Acquisition List," *Kansas City Star*, 11 May 1997, K3; "Sheldon Finally Achieves Goal of Acquiring Work by Cornell," *Sunday World-Herald* (Omaha, Neb.), 15 June 1997, *Parade* magazine sec., 13; *Calendar of Events* (Nelson-Atkins Museum of Art), October 2002, 8.



ARTHUR GARFIELD DOVE (1880–1946)  
*Tree*, 1934  $\dagger$

Oil on canvas  
18 $\frac{1}{16}$  × 24 in. (45.9 × 61 cm)  
Signed lower center: Dove—  
Gift of Commerce Bancshares, Inc., 2003-3

#### TECHNICAL NOTES

The tightly woven, lightweight, plain-weave canvas has numerous slubs and irregularities and has been lined using a wax-based adhesive. The painted picture surface does not extend to the intact tacking edges, indicating that the dimensions are original. The canvas is commercially primed with an opaque, bright white ground. Infrared reflectography reveals a calligraphic graphite underdrawing, which loosely positions the shapes of the composition. Dove applied thin washes of paint that stain the ground layer, and the canvas weave is prominent in these thinly painted regions. He painted directly, wet into wet, with layers of thin, fluid, opaque paint. Several thick paint strokes produce some low impasto. A small amount of fine craquelure and a diagonal feather crack are present in the center, and some pinpoint-size retouch appears near the bottom, right, and top edges. Museum conservation staff treated the painting in 1978, at which time the canvas was lined, minor paint losses were filled and retouched, and a layer of synthetic varnish was applied. The painting was unvarnished before treatment. Museum conservation staff treated the painting again in 2005. Having discolored, the varnish applied in 1978 was removed. The painting was sparingly revarnished to increase saturation yet retains the appearance of being unvarnished as the artist intended.

#### PROVENANCE

(Downtown Gallery, New York, by 1961); to Commerce Bank, Kansas City, Mo., 1964; to NAMA, 2003.

#### RELATED WORK

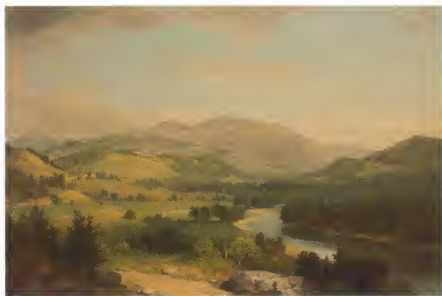
*Tree I*, 1934, graphite, ink, and watercolor on paper, 5 × 7 in. (12.7 × 17.8 cm), Alexandre Gallery, New York, as of 2005.

#### EXHIBITIONS

Possibly *An American Place*, New York, *Arthur G. Dove: New Things and Old*, 17 April–June 1934, no cat.; possibly *An American Place*, New York, *Arthur G. Dove*, 1–27 May 1935, no cat.; Montgomery Museum of Fine Arts, Ala., *Art Inc.: American Paintings from Corporate Collections*, 7 March–30 December 1979 (traveled), no. 29.

#### REFERENCES

Possibly Edwin Alden Jewell, "Exhibition Shows Dove's Early Art," *New York Times*, 21 April 1934, 13; *Art Inc.: American Paintings from Corporate Collections*, exh. cat. (Montgomery, Ala.: Montgomery Museum of Fine Arts, in association with Brandywine Press, 1979), 120–21; Ann Lee Morgan, *Arthur Dove: Life and Work with a Catalogue Raisonné* (Newark: University of Delaware Press, 1984), 216; *Commerce Bancshares Collection* (Kansas City, Mo.: Commerce Bancshares, 1989), unpaginated; NAMA 1991, 170–71.



ASHER B. DURAND (1796–1886)

*Landscape, Welch Mountain, 1863* +  
(*Landscape*)

Oil on canvas  
20¼ × 30¼ in. (51.4 × 76.8 cm)  
Signed and dated lower left: AB Durand / 1863  
Purchase: Nelson Trust, 35–45

#### TECHNICAL NOTES

The tightly woven, lightweight, plain-weave canvas was commercially primed with an opaque, beige ground. The original tacking edges are intact and the dimensions have not been altered. A thin layer of medium gray paint visible at the edge of the mountain range may be underpainting. Durand painted the landscape with thin, fluid, opaque paint. He used slightly thicker paint with low impasto and more pronounced brushwork in the mountains and the foreground. He widened the bend in the river near the left bank, and the beige paint of the shore is visible beneath the thinly painted blue water. Paint abrasion is evident in the sky and the trees in the foreground. Numerous areas of discolored retouch are scattered throughout, several of the largest appearing in the sky. Museum conservation staff treated the painting in 1973, at which time they removed a discolored varnish, lined the decayed and brittle canvas using a wax-based adhesive, retouched losses, and applied a synthetic varnish with a satin sheen.

#### PROVENANCE

(Army and Navy Cooperative Supply, Ltd., London, by February 1890 until after August 1898); (Conrad Hug Jr., Kansas City, Mo., by 1935); to NAMA, 1935.

#### RELATED WORKS

*River Valley and Distant Hills, Campton, N.H.*, 1855, graphite with chalk on paper, 9⅞ × 13⅞ in. (25.2 × 35.2 cm), New-York Historical Society; *River Valley and Distant Hills, West Campton, N.H.*, 1855, graphite with chalk on paper, 9⅞ × 13⅞ in. (25.2 × 35.2 cm), New-York Historical Society; *River Valley with Hills Beyond, Campton, N.H.*, 1855, graphite with chalk on paper, 9⅞ × 13⅞ in. (25.2 × 35.2 cm), New-York Historical Society;

*Valley with Mountain Range Beyond, N.H.*, 1855, graphite with chalk on paper,  $9\frac{1}{16} \times 13\frac{3}{4}$  in. (25.2 × 35.2 cm), New-York Historical Society; *View across a Valley to a Distant Range of Mountains, N.H.*, 1855, graphite with chalk on paper,  $9\frac{1}{16} \times 13\frac{3}{4}$  in. (25.2 × 35.2 cm), New-York Historical Society.

#### EXHIBITIONS

Montclair Art Museum, N.J., *A. B. Durand, 1796–1886*, 24 October–28 November 1971, no. 79 (as *Landscape*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat. (as *Landscape*); Charles H. MacNider Museum, Mason City, Iowa, *19th-Century American Arts and Crafts: Selections from the Collections of the Nelson Gallery-Atkins Museum*, 17 August–14 September 1975, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 44 (as *Landscape*).

#### REFERENCES

"For Summer Visitors to Loan Gallery," *Kansas City Journal*, 23 July 1939, 14; NAMA 1941, 166 (as *Landscape*); NAMA 1959, 255 (as *Landscape*); *A. B. Durand, 1796–1886*, exh. cat. (Montclair, N.J.: Montclair Art Museum, 1971), 66 (as *Landscape*); NAMA 1973, 251 (as *Landscape*); Donald Hoffmann, "The 'Truth' in American Art," *Kansas City Star*, 24 February 1974, 4E (as *Landscape*); NAMA 1977, 40 (as *Landscape*); Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1033, 1036 (as *Landscape*); Catherine H. Campbell, *New Hampshire Scenery: A Dictionary of Nineteenth-Century Artists of New Hampshire Mountain Landscapes* (Canaan: New Hampshire Historical Society, 1985), 53 (as *Welch Mountain*).



THOMAS EAKINS (1844–1916)

*Frances Eakins*, c. 1870 ±  
(Portrait of Mrs. William J. Crowell)

Oil on canvas  
 $24\frac{1}{16} \times 19\frac{9}{16}$  in. (61.1 × 50.6 cm)  
Purchase: Nelson Trust, 44-55/2

#### TECHNICAL NOTES

The fine, lightweight, plain-weave canvas has been lined with a wax-based adhesive and the tacking margins have been removed, making it impossible to determine whether the dimensions are original. Eakins applied an opaque, off-white imprimatura over the black ground. X-radiography reveals three large, curving geometric forms beneath this ground, which may relate to an earlier composition. Although the presence of an underdrawing could not be confirmed, Eakins appears to have outlined the edges of the piano keys with an ink pen, incising the paint slightly. He painted the portrait with layers of opaque paint and thin transparent glazes. The artist painted over a small circular form to the left of the figure and it remains faintly visible beneath the paint of the background. Infrared reflectography reveals that he also repositioned the figure's face slightly to the left. Some fine mechanical cracking is present overall. Extensive retouch that probably covers paint abrasion is most concentrated on the upper left background, the bottom edge, the lower region of the dress, and the hair. One discolored, circular area of retouch is particularly noticeable at the center of the top edge. The canvas weave is pronounced as a result of the lining technique. Eakins's onetime pupil, Charles Bregler, probably "restored" *Frances Eakins* before the Museum acquired it. Several notes from the artist's widow, Susan Eakins, to Bregler reveal that her sister-in-law, Frances Eakins Crowell, had sent Susan several paintings by Eakins for restoration. Susan, in turn, commissioned Bregler to do the job.<sup>1</sup> Museum conservation staff

relined *Frances Eakins* in 1960, at which time they also removed discolored natural resin varnish and overpaint, and attached the canvases to a new stretcher before retouching losses and applying a synthetic varnish.

#### PROVENANCE

To Frances Eakins Crowell (the sitter and sister of the artist), Avondale, Pa.; to Dr. James W. Crowell (her son), Claremont, Calif., by descent, by 1935; to (M. Knoedler & Co., New York, by 1944); to NAMA, 1944.

#### EXHIBITIONS

Pennsylvania Museum of Art, Philadelphia, *Thomas Eakins, 1844–1916*, March 1930, no. 16 (as *Portrait of Mrs. William J. Crowell*); M. H. de Young Memorial Museum and California Palace of the Legion of Honor, San Francisco, *Exhibition of American Painting*, 7 June–7 July 1935, no. 103; Baltimore Museum of Art, *Thomas Eakins, 1844–1916: A Retrospective Exhibition of His Paintings*, 1 December 1936–1 January 1937, no. 3 (as *Portrait of Frances Eakins*); Philadelphia Museum of Art, *Thomas Eakins Centennial Exhibition, 1844–1944*, 8 April 1944–26 October 1945 (M. Knoedler & Co., New York, no. 2, and Delaware Art Center, Wilmington, no. 2, only); American Academy of Arts and Letters, New York, *Thomas Eakins, 1844–1916: Exhibition of Paintings and Sculpture*, 16 January–16 February 1958, no. 40; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Brandywine River Museum, Chadds Ford, Pa., *Eakins at Avondale*, 15 March–18 May 1980, no. 7; Philadelphia Museum of Art, *Thomas Eakins: Artist of Philadelphia*, 29 May–28 November 1982 (traveled), no. 9.

#### REFERENCES

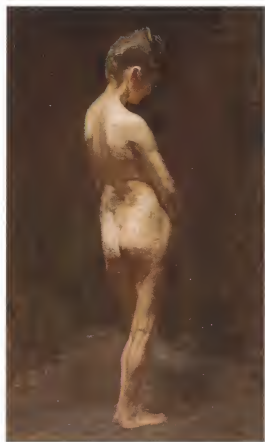
Alan Burroughs, "Catalogue of Work by Thomas Eakins," *Arts* 5 (June 1924), 328; "An Exhibition of Thomas Eakins' Work," *Pennsylvania Museum Bulletin* 25 (March 1930), 18 (as *Portrait of Mrs. William J. Crowell*); Lloyd Goodrich, *Thomas Eakins, His Life and Work* (New York: Whitney Museum of American Art, 1933), 162, no. 35; *Exhibition of American Painting*, exh. cat. (San Francisco: Press of H. S. Crocker, 1935), unpaginated; *Thomas Eakins, 1844–1916: A Retrospective Exhibition of His Paintings*, exh. cat. (Baltimore: Baltimore Museum of Art, 1936), unpaginated; *A Loan Exhibition of the Works of Thomas Eakins, 1844–1944, Commemorating the Centennial of His Birth*, exh. cat. (New York: M. Knoedler, 1944), 11, 27; "Masterpiece of the Month—Frances Eakins at the Piano," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 12 (March 1946), 2–3; "March Exhibitions throughout America," *Magazine of Art* 39 (March 1946), 124; Margaret McHenry, *Thomas Eakins Who Painted* (Oreland, Pa.: privately printed, 1946), 20, 96; *Thomas Eakins, 1844–1916: Exhibition of Paintings and Sculpture*, exh. cat. (New York: American Academy of Arts and Letters, 1958), unpaginated; Eliot Clark, "New York Commentary," *Studio* 155 (June 1958), 184;

NAMA 1959, 255; Sylvan Schendler, *Eakins* (Boston: Little, Brown and Company, 1967), 22, 24; NAMA 1973, 251; Gordon Hendricks, *The Life and Work of Thomas Eakins* (New York: Grossman Publishers, 1974), 67, 330, pl. 8 (as *Portrait of Frances Eakins*); Donald Hoffmann, "The 'Truth' in American Art," *Kansas City Star*, 24 February 1974, 4E; William Innes Homer, ed., *Eakins at Avondale and Thomas Eakins, a Personal Collection*, exh. cat. (Newark: University of Delaware, 1980), 36; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1037; Lloyd Goodrich, *Thomas Eakins* (Cambridge, Mass.: Harvard University Press, 1982), 1, 67, 69; Darrel Sewell, *Thomas Eakins: Artist of Philadelphia*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 1982), 9, 12; Elizabeth Johns, *Thomas Eakins: The Heroism of Modern Life* (Princeton, N.J.: Princeton University Press, 1983), 116, 120; Michael Fried, *Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane* (Chicago: University of Chicago Press, 1987), 22, 24, 45, 50, 53; NAMA 1991, 72; John Wilmerding, ed., *Thomas Eakins*, exh. cat. (Washington, D.C.: Smithsonian Institution Press, 1993), 18, 86; Kristie C. Wolferman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 190.

#### NOTE

1. See Foster and Leibold, microform edition, Bregler Papers, Series IV. Fiche 6. Labels on the other paintings, *Baby at Play* (1876; National Gallery of Art) and *At the Piano* (*Frances and Margaret Eakins*) (c. 1871; Jack S. Blanton Museum of Art, Austin, Tex.), indicate restoration dates in the early 1930s. Bregler is known to have repainted damaged portions of the Eakins works he restored, and although he did not favor the glue-and-canvas method of "rebacking" (his term), which was originally used on the Nelson-Atkins painting, he did employ it on occasion. See Max Bockrath, "The Conservation of the Paintings," in Kathleen A. Foster et al., *Thomas Eakins Rediscovered: Charles Bregler's Thomas Eakins Collection at the Pennsylvania Academy of the Fine Arts* (New Haven: Yale University Press, 1997), 457–59.





THOMAS EAKINS (1844–1916)

*Female Nude (Study)*, c. 1881 ±  
(*Nude*—[*The Model*])<sup>1</sup>

Oil on canvas

24<sup>3</sup>/<sub>16</sub> × 14<sup>1</sup>/<sub>2</sub> in. (61.4 × 36.5 cm)

Signed lower right: T. E.

Gift from the Collection of Julia and Humbert Tinsman, F98-30/1

#### TECHNICAL NOTES

The tightly woven, double-threaded, plain-weave canvas has numerous slubs and irregularities. It was lined to a linen support with a glue-based adhesive, flattening the paint surface and enhancing the canvas weave, and the tacking margins were removed. At some point between 1933 and 1942, it was cut down from its original dimensions.<sup>2</sup> X-rays reveal that Eakins initially painted a frontal, bust-length portrait of a man over a lead-based ground layer. He later covered this portrait with a thin layer of off-white paint, followed by a thin, semitransparent brown imprimatura, which remains visible in some areas. He painted the nude with opaque, medium-rich paint and transparent glazes. The paint application is generally thin, although pronounced brushwork with low impasto appears in the highlights of the figure. Under ultraviolet radiation, the paint layers of the background and shadows fluoresce more strongly than the white highlights, probably indicating a higher natural resin varnish content in the medium. Eakins incised lines into the wet paint layer to establish a grid over the figure, presumably to transfer the study to a larger canvas. A few final brushstrokes were applied over the incised lines. Under infrared light it is evident that Eakins lowered the figure's proper left arm. The painting is in good condition. There are two small areas of mild cupping. Fine mechanical cracking is apparent overall. There is a slightly bumpy surface texture in some areas possibly caused by excess lining adhesive. A small amount of glossy, discolored retouch

is scattered throughout. With the exception of a small abraded area in the feet, the glazes appear to be intact. The varnish, which is possibly synthetic, has a satin finish.

#### PROVENANCE

To Susan McDowell Eakins (wife of the artist), Philadelphia, 1916; to estate of the artist, 1916; (Babcock Galleries, New York, 1939); to Julia and Humbert Tinsman, Shawnee Mission, Kans., after 1959; to NAMA, 1998.

#### RELATED WORKS

*Nude Woman*, c. 1882, watercolor on paper, 17<sup>1</sup>/<sub>4</sub> × 8<sup>3</sup>/<sub>4</sub> in. (43.8 × 22.2 cm), Philadelphia Museum of Art; Unknown artist, *Life Casting in the Chestnut Street Studio*, c. 1890–92, oil painting, known only through Edward Boulton's gelatin glass negative, Philadelphia Museum of Art.

#### EXHIBITIONS

Babcock Galleries, New York, *Exhibition of Sketches, Studies and Intimate Paintings by Thomas Eakins*, 31 October–25 November 1939, no. 11 (as *Female Nude*); Philadelphia Museum of Art, *Thomas Eakins Centennial Exhibition, 1844–1944*, 8 April 1944–26 October 1945 (M. Knoedler & Co., New York, no. 37, and Carnegie Institute, Pittsburgh, no. 33, only [as *Nude, Female [Study]*]).

#### REFERENCES

Lloyd Goodrich, *Thomas Eakins: His Life and Work* (New York: Whitney Museum of American Art, 1933), 177, no. 204;<sup>3</sup> *Exhibition of Sketches, Studies and Intimate Paintings by Thomas Eakins*, exh. cat. (New York: Babcock Galleries, 1939), unpaginated (as *Female Nude*); Roland Joseph McKinney, *Thomas Eakins* (New York: Crown Publishers, 1942), 104 (as *Nude*); *A Loan Exhibition of the Works of Thomas Eakins, 1844–1944. Commemorating the Centennial of His Birth*, exh. cat. (New York: M. Knoedler, 1944), [8], 13 (as *Nude, Female [Study]*); *Thomas Eakins Centennial Exhibition, 1844–1944*, exh. cat. (Pittsburgh: Carnegie Institute, 1945), unpaginated; Fairfield Porter, *Thomas Eakins* (New York: George Braziller, 1959), 62 (as *Nude Back*); Theodor Siegl, *The Thomas Eakins Collection* (Philadelphia: Philadelphia Museum of Art, 1978), 102 (as *Nude Woman*); Margaret C. Conrads, "American Art Treasures Loaned to Nelson-Atkins," *Calendar* (Nelson-Atkins Museum of Art), December 1998, 2.

#### NOTES

1. The alternative title *Nude*—[*The Model*] appears on an Eakins Estate label.
2. See Lloyd Goodrich, *Thomas Eakins: His Life and Work* (New York: Whitney Museum of American Art, 1933), 177. The first record of the cut-down dimensions is Roland McKinney, *Thomas Eakins* (New York: Crown, 1942), 104.
3. Before Goodrich's catalogue of 1933, there are several archival and published references to female nude studies in oil by Eakins, as well as early exhibitions of them. However, because of the lack of definitive titles, it is almost impossible to know if they pertain to the Nelson-Atkins canvas. One

exception may be the undated list of sketches kept by Susan Eakins, which includes as no. 15 "Sketch for Naked figure for watercolor." See *Charles Breyer's Thomas Eakins Collection* (Philadelphia: University of Pennsylvania Press, 1989), microform, Series 2, Susan Macdowell Eakins Papers.



THOMAS EAKINS (1844–1916)

*Monsignor James P. Turner*, c. 1906 †

Oil on canvas  
 55½ × 41¾ in. (223.8 × 106.4 cm)  
 Gift of the Enid and Crosby Kemper Foundation, F83-41

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a wax-based adhesive. The original tacking margins are intact, indicating that the dimensions have not been altered. The opaque, off-white ground was probably commercially applied. Infrared reflectography reveals a few horizontal and vertical graphite grid lines in the lower half of the figure and two graphite lines in the face; one outlines the jaw and the other the proper left eye. Eakins underpainted the background with a brown wash that is visible in the final composition. He applied the layers of thin, fluid, opaque paint wet into wet with broad, loose strokes. Brushstrokes and drip marks in the bottom left corner reveal that Eakins added overlying, transparent glazes to this area while the painting rested on its right side. Dark paint strokes in the underlying layers suggest that the book or its shadow was lowered slightly. Eakins also made several adjustments to the floor tiles, repositioned the hat, reworked the hands, and slightly reduced the curve of the proper left elbow. A fine craquelure is present overall. Numerous paint losses have been filled and retouched throughout, particularly in two horizontal bands of water damage near the bottom edge. A puncture in the canvas above the head has been repaired. A small amount of paint

wrinkling from the original drying process is found at the bottom left edge of the robe. The painting underwent at least two major treatments before acquisition. The synthetic varnish appears to be even, somewhat saturated, and transparent.

#### PROVENANCE

To Monsignor James P. Turner, Philadelphia; to Anna A., Helen C., and Elizabeth A. King (his foster sisters), Philadelphia, 1933; to Misericordia Hospital (now Mercy Hospital of Philadelphia), before 1962; to (Peter H. Davidson & Co., New York, 1979); to NAMA, 1983.

#### RELATED WORKS

*Portrait of Monsignor James P. Turner: Perspective Study and Ground Plan*, c. 1906, graphite with red and blue pen and ink on paper, 35⅞ × 33 in. (89.1 × 83.8 cm), Pennsylvania Academy of the Fine Arts, Philadelphia; *Portrait of Monsignor James P. Turner: Perspective Study of Tile Floor*, c. 1906, graphite with brown and red wash on paper, 35⅞ × 47¼ in. (91.1 × 120 cm), Pennsylvania Academy of the Fine Arts, Philadelphia; *Portrait of Monsignor James P. Turner: Perspective Study of Tile Floor*, c. 1906, graphite, black and red wash, and chalk(?) on paper, 35⅞ × 42 in. (91.1 × 106.7 cm), Pennsylvania Academy of the Fine Arts, Philadelphia; *Portrait of Monsignor James P. Turner: Perspective Study of Tile Floor*, c. 1906, graphite, red and brown wash, and gouache on paper, 32½ × 42 in. (82.6 × 106.7 cm), Pennsylvania Academy of the Fine Arts, Philadelphia; *Portrait of Monsignor James P. Turner: Transfer Pattern*, c. 1906, graphite on paper, 35 × 17½ in. (88.9 × 44.5 cm), Pennsylvania Academy of the Fine Arts, Philadelphia; *Sketch for the "Portrait of Monsignor James P. Turner,"* c. 1906, oil on cardboard, 14½ × 10½ in. (36.8 × 26.7 cm), Philadelphia Museum of Art.

#### EXHIBITIONS

Corcoran Gallery of Art, Washington, D.C., *First Annual Exhibition: Oil Paintings by Contemporary American Artists*, 7 February–9 March 1907, no. 340 (as *Portrait of Monsignor James P. Turner*); Pennsylvania Museum of Art, Philadelphia, *Thomas Eakins, 1844–1916*, March 1930, no. 300 (as *Portrait of Father Turner*); St. Charles Borromeo Seminary, Overbrook, Pa., *Saint Charles Borromeo Seminary, Overbrook*, 26 April–10 May 1970, no. 14; Philadelphia Museum of Art, *Thomas Eakins: Artist of Philadelphia*, 29 May–28 November 1982 (traveled), no. 130; Nelson-Atkins Museum of Art, Kansas City, Mo., *A Bountiful Decade: Selected Acquisitions, 1977–1987*, 14 October–6 December 1987, no. 73 (as *Portrait of Monsignor James P. Turner*); Pennsylvania Academy of the Fine Arts, Philadelphia, *Thomas Eakins Rediscovered: At Home, at Work, at School*, 26 September 1991–5 April 1992, no cat.; Carnegie Museum of Art, Pittsburgh; Minneapolis Institute of Arts; Nelson-Atkins Museum of Art, Kansas City, Mo.; Saint Louis Art Museum; and Toledo Museum of Art, *Made in America: Ten Centuries of American Art*, 8 October 1995–22 September 1996 (traveled), unnumbered.

## REFERENCES

*First Annual Exhibition: Oil Paintings by Contemporary American Artists*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1907), unpaginated (as *Portrait of Monsignor James P. Turner*); "American Art Exhibition Opened at the Corcoran Gallery," *Philadelphia Public Ledger*, 7 February 1907, 8; William R. Lester, "Fine Display of American Art at Corcoran Exhibit," *North American* (Philadelphia), 11 February 1907, 8 (as *Rev. James R. Turner*); Alan Burroughs, "Catalogue of Work by Thomas Eakins (1869–1916)," *Arts Magazine* 5 (June 1924), 333 (as *Rev. James R. Turner*); "An Exhibition of Thomas Eakins' Work," *Pennsylvania Museum Bulletin* 25 (March 1930), 31 (as *Portrait of Father Turner*); Lloyd Goodrich, *Thomas Eakins: His Life and Work* (New York: Whitney Museum of American Art, 1933), 192, 203 (as *Mrs. James P. Turner*); Sylvan Schendler, *Eakins* (Boston: Little, Brown and Company, 1967), 211, 214–15 (as *Mrs. James P. Turner*); *Saint Charles Borromeo Seminary, Overbrook*, exh. cat. (Overbrook, Pa.: St. Charles Borromeo Seminary, 1970), unpaginated; Evan H. Turner, "Thomas Eakins at Overbrook," *Records of the American Catholic Historical Society of Philadelphia* 81 (December 1970), 197; Gordon Hendricks, *The Life and Work of Thomas Eakins* (New York: Grossman Publishers, 1974), 253, 351 (as *Portrait of Monsignor James P. Turner*); Victoria Donohoe, "Hospital Selling Eakins Portrait Similar to One That Broke Record," *Philadelphia Inquirer*, 16 October 1978, 6C; Theodor Siegl, *The Thomas Eakins Collection* (Philadelphia: Philadelphia Museum of Art, 1978), 38n62, 164; William H. Gerds, "Thomas Eakins and the Episcopal Portrait: Archbishop William Henry Elder," *Arts Magazine* 53 (May 1979), 154; Lloyd Goodrich, *Thomas Eakins* (Cambridge, Mass.: Harvard University Press, 1982), 2:192, 195; Darrel Sewell, *Thomas Eakins: Artist of Philadelphia*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 1982), 119 (as *Portrait of Monsignor James P. Turner*); Donald Hoffmann, "Portrait by Eakins Bought for Nelson," *Kansas City Star*, 2 October 1983, 3E; "La Chronique des Arts: Principales Acquisitions des Musées en 1983," *Gazette des Beaux-Arts* 103 (March 1984), 35 (as *Portrait of Monseigneur James P. Turner*); Donald Hoffmann, "Kemper Family Donates \$1.5 Million Portrait," *Kansas City Star*, 12 October 1986, 12A; NAMA 1987, 168–69 (as *Portrait of Monsignor James P. Turner*); Michael Fried, *Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane* (Chicago: University of Chicago Press, 1987), 27, 32–33; NAMA 1988, 123–24 (as *Portrait of Monsignor James P. Turner*); Kathleen A. Foster and Cheryl Leibold, *Writing about Eakins: The Manuscripts in Charles Bregler's Thomas Eakins Collection at the Pennsylvania Academy of the Fine Arts* (Philadelphia: University of Pennsylvania Press, 1989), 382; NAMA 1991, 4, 49–51; William Innes Homer, *Thomas Eakins: His Life and Art* (New York: Abbeville Press, 1992), 226–27; John Wilmerding, ed., *Thomas Eakins*, exh. cat. (Washington, D.C.: Smithsonian Institution Press, 1993), 34, 177, 178nn7–10; NAMA 1993a, 243 (as *Portrait of Monsignor James P. Turner*); NAMA 1993b, 109 (as *Portrait of Monsignor James P. Turner*); Kathryn C. Johnson, ed., *Made in America: Ten Centuries of*

*American Art*, exh. cat. (New York: Hudson Hills Press, 1995), 84, cover; Elizabeth Milroy, ed., *Guide to the Thomas Eakins Research Collection, with a Lifetime Exhibition Record and Bibliography* (Philadelphia: Philadelphia Museum of Art, 1996), 32 (as *Portrait of Monsignor James P. Turner*); Kathleen A. Foster, *Thomas Eakins Rediscovered: Charles Bregler's Thomas Eakins Collection at the Pennsylvania Academy of the Fine Arts* (New Haven: Yale University Press, 1997), 62, 74–75, 200, 206–8, 212, 214–19, 224, 282n35, 283nn46, 50, 52, 420–21, pl. 22 (as *Monsignor James P. Turner and Portrait of Monsignor James P. Turner*); Amy B. Werbel, "Art and Science in the Work of Thomas Eakins: The Case of *Spinning and Knitting*," *American Art* 12 (Fall 1998), 38, 41.



RALPH EARL (1751–1801)

*General Gabriel Christie*, c. 1784 ±

Oil on canvas

82 × 53½ in. (208.3 × 135.9 cm)

Purchase: Nelson Trust, 33.169

## TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a wax-based adhesive, causing an overall enhancement of the canvas weave and a flattening of the impasto in some areas. The opaque, white or light gray ground was thinly applied. Infrared reflectography reveals a few fine paint strokes outlining some of the facial features. Broad, loose brushstrokes define the body of the figure and jacket. Earl outlined the proper right shoulder twice, widening it slightly. He appears to have underpainted the face with a light gray-green paint that remains visible at the base of the nose and corners of the mouth. He rendered the portrait with thin layers of opaque paint and transparent glazes, applying a few thick,

fluid paint strokes to create highlights. Pentimenti reveal that Earl slightly shortened the tip of the proper left shoe and painted both the white and the gold collars on top of the blue jacket. Mechanical cracks have developed overall. Two spiral impact cracks have formed above the proper left foot and to the left of the proper left knee. There appears to be a small amount of varnish residue in the interstices of the paint. A small, stable paint loss is located on the proper right side of the jacket, beneath the varnish. Numerous areas of discolored retouch are apparent throughout, mainly in the background. Retouch may cover a repaired tear near the upper left corner. A small amount of fine, careful retouch is present in the face and hair, and bands of retouch appear at the right, left, and bottom edges. A small circular indentation is present on the left edge, near the bottom. Tiny brown spots of discoloration are apparent in the upper right quadrant. The varnish, which is probably synthetic, appears to be in good condition.

#### PROVENANCE

Probably Lucien Sharpe; (American Art Association, Anderson Galleries, New York, 12 November 1931, lot 53); to (Plaza Curiosity Shop, New York, November 1931); to Karl Loevenich, New York, by May 1933; to NAMA, 1933.

#### EXHIBITIONS

Whitney Museum of American Art, New York, *An Exhibition of Paintings by Ralph Earl (1751–1801)*, 16 October 1945–13 January 1946 (traveled), no. 9; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Century of Mozart*, 15 January–4 March 1956, no. 31; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 12.

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"Auction Prices of the Week," *Art News* 30 (28 November 1931), 23; *American Art Sales* 12 (December 1931), 11; American Art Association, Anderson Galleries, New York, 12 November 1931, lot 53; "American Painting," *Art Digest* 8 (1 December 1933), 16; "The Acquisitions," *Art Digest* 8 (1 December 1933), 16, 21; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 121, 123, 137; NAMA 1941, 150, 166; William Sawitzky, *An Exhibition of Paintings by Ralph Earl (1751–1801)*, exh. cat. (New York: Whitney Museum of American Art, 1945), unpaginated; Carlyle Burrows, "Art of the Week," *New York Herald Tribune*, 21 October 1945, V7; NAMA 1949, 196 (as *Portrait of General Gabriel Christie*); *The Century of Mozart*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1956), 11, 27, 67; NAMA 1959, 141, 255; William Sawitzky and Susan Sawitzky, "Two Letters from Ralph Earl with Notes on His English Period," *Worcester Art Museum Annual* 8 (1960), 30, 35; NAMA 1973, 170, 251; NAMA 1977,

19; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1028; Elizabeth Mankin Kornhauser, "Ralph Earl: Artist-Entrepreneur," Ph.D. diss., Boston University, 1988, 71–72, 274; NAMA 1991, 22–23.



FRANCIS WILLIAM EDMONDS (1806–1863)

*Study for "The Thirsty Drover," c. 1856*

Oil on academy board  
10 3/16 × 7 1/8 in. (25.9 × 18.7 cm)  
Purchase: The Enid Jackson Kemper Fund, F95-15

#### TECHNICAL NOTES

The top edge of the academy board is original; all others have been cut down. The opaque, off-white ground layer was applied by the artist. Edmonds appears to have applied an opaque, dark red-brown imprimatura overall, above which he painted an opaque, light gray underpainting in the upper third of the panel. The figure was begun with a few opaque, pink paint strokes. The painting was rendered using an indirect technique consisting of opaque paint and transparent glazes. Retouch is scattered throughout. The riding crop appears to have been lengthened by a later hand. The varnish is probably a natural resin. Museum conservation staff treated the painting in 1995, when active flaking was consolidated, surface grime was removed, and paint losses were filled and toned.

#### PROVENANCE

(Victor D. Spark, New York, by 1945); C. K. Nagy, Philadelphia, by 1958; to (M. Knoedler & Co., New York, 1958); to Mr. and Mrs. Norman B. Woolworth, New York, 1958; to estate of Pauline Stanbury



(Mrs. Norman B.) Woolworth, 1994; to (Sarah Mleczo Fine Art, New York, 1994); to NAMA, 1995.

#### RELATED WORKS

*Man on a Horse*, c. 1856, oil on paper,  $7 \times 7\frac{3}{4}$  in. (17.8 × 19.7 cm), private collection; *Study for "The Thirsty Drover,"* c. 1856, oil on paper, mounted on academy board,  $9\frac{1}{16} \times 13\frac{7}{16}$  in. (24.6 × 34.1 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *The Thirsty Drover*, c. 1856, oil on canvas,  $26\frac{7}{8} \times 36$  in. (68.3 × 91.4 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.

#### EXHIBITION

Coe Kerr Gallery, New York, *The American Painting Collection of Mrs. Norman B. Woolworth*, 10–28 November 1970, no. 26.

#### REFERENCES

*The American Painting Collection of Mrs. Norman B. Woolworth*, exh. cat. (New York: Coe-Kerr Gallery, 1970), 20; Margaret C. Conrads, "American Painting Enters Collection," *Calendar of Events* (Nelson-Atkins Museum of Art), April 1996, 2.



#### FRANCIS WILLIAM EDMONDS (1806–1863)

##### *Study for "The Thirsty Drover,"* c. 1856

Oil on paper, mounted on academy board

$9\frac{1}{16} \times 13\frac{7}{16}$  in. (24.6 × 34.1 cm)

Gift of the William T. Kemper Foundation, United Missouri Bank Trustee, F91-57

#### TECHNICAL NOTES

The painting on paper was mounted to academy board, possibly after sustaining tears. It is difficult to determine if the dimensions are original. A thin, opaque, white ground layer was applied by the artist. Infrared reflectography reveals a few sketch lines establishing compositional forms. Some graphite lines can be seen under visible light. The study was directly painted with opaque paint. A small amount of retouch appears on the mended tears, edges,

and throughout. The natural resin varnish was applied by Museum conservation staff in 1992. The initials "FWE," which appeared on the saddle above the varnish layer, were also removed at that time.

#### PROVENANCE

Ewald van Elkan, Forrest Hills, N.Y., by 1971; to (Sotheby's, New York, 21 April 1978, lot 12); to (Hirsch & Adler Galleries, New York); to Rex Tatum, Jackson, Miss., 1978; to (Hirsch & Adler Galleries, New York, by 1991); to (The 11th Annual American Royal Heartland Art Exhibit and Sale, Kansas City, Mo., 10 November 1991); to Crosby Kemper, Kansas City, Mo., 1991; to NAMA, 1991.

#### RELATED WORKS

*Man on a Horse*, c. 1856, oil on paper,  $7 \times 7\frac{3}{4}$  in. (17.8 × 19.7 cm), private collection; *Study for "The Thirsty Drover,"* c. 1856, oil on academy board,  $10\frac{3}{16} \times 7\frac{3}{8}$  in. (25.9 × 18.7 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *The Thirsty Drover*, c. 1856, oil on canvas,  $26\frac{7}{8} \times 36$  in. (68.3 × 91.4 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.

#### EXHIBITIONS

Amon Carter Museum, Fort Worth, *Francis W. Edmonds: American Master in the Dutch Tradition*, 9 January–19 June 1988 (traveled), unnumbered; *The 11th Annual American Royal Heartland Art Exhibit and Sale*, Kansas City, Mo., 10 November 1991, no cat.

#### REFERENCES

Sotheby's, New York, 21 April 1978, lot 12; Christie's, New York, 5 December 1986, lot 27; H. Nichols B. Clark, *Francis W. Edmonds: American Master in the Dutch Tradition*, exh. cat. (Fort Worth: Amon Carter Museum, 1988), 114, 162.



FRANCIS WILLIAM EDMONDS (1806–1863)

*The Thirsty Drover*, c. 1856 ±

Oil on canvas  
26 $\frac{1}{2}$  × 36 in. (68.3 × 91.4 cm)  
Signed lower left: FWE  
Purchase: Nelson Trust, 33-4/1

TECHNICAL NOTES

The original canvas appears to be a tightly woven, plain-weave fabric and has been refined first with a glue-based adhesive and later with a wax-based adhesive. The tacking margins have been removed, but a cusping pattern and ridge of paint on the left edge suggest that the dimensions have not been altered significantly, if at all. The ground layer consists of thin, opaque, off-white paint. Infrared reflectography reveals a comprehensive graphite underdrawing, over which paint strokes further define compositional forms. It also reveals a few minor changes or repositionings: a tree branch at right, the horse's harness and proper left ear, the riding crop, and the rocks at the base of the hill. Edmonds used an indirect oil technique consisting of opaque paint and transparent glazes. Opaque light and dark paints were applied above a medium brown wash imprimatura, which remains visible and becomes the medium value. Dark red-brown glazes were applied to foliage and areas of shadow. Fine brushstrokes of opaque paint delineate details. The paint is thin and medium-rich. Areas of low impasto have been flattened slightly, mild scattered surface irregularities are present, and the canvas weave is pronounced owing to lining. Paint abrasion is evident on the yellow bodice of the girl, basket, wooden tub, drover's boot, and the hair on the drover's proper left side. Fine brushstrokes of retouch were applied to the basket, wooden tub, young girl's skirt, wooden boards of the well, and the doorway of the house. During a treatment in 1969 paint losses were filled and retouched. The paint film has become increasingly transparent and artist changes are now visible. Museum conservation staff treated the painting again in 1981, when areas of delamination were readhered. A synthetic varnish is present on the surface.

PROVENANCE

Augustus F. DeForest, New York, by 1932; to (Newhouse Galleries, New York, 1932); to NAMA, 1933.

RELATED WORKS

*Man on a Horse*, c. 1856, oil on paper, 7 × 7 $\frac{3}{4}$  in. (17.8 × 19.7 cm), private collection; *Study for "The Thirsty Drover,"* c. 1856, oil on academy board, 10 $\frac{1}{16}$  × 7 $\frac{3}{16}$  in. (25.9 × 18.7 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.; *Study for "The Thirsty Drover,"* c. 1856, oil on paper, mounted on academy board, 9 $\frac{1}{16}$  × 13 $\frac{1}{16}$  in. (24.6 × 34.1 cm), Nelson-Atkins Museum of Art, Kansas City, Mo.

EXHIBITIONS

National Academy of Design, New York, *Thirty-first Annual Exhibition*, 14 March–10 May 1856, no. 31; Metropolitan Museum of Art, New York, *Life in America for Three Hundred Years*, 24 April 1939–1 January 1940, no. 126; Fort Worth Art Center, *Horse and Rider*, 7 January–3 March 1957; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 70; Terra Museum of American Art, Evanston, Ill., *Life in 19th Century America*, 11 September–15 November 1981, no. 23; Nelson-Atkins Museum of Art, Kansas City, Mo., *Genre*, 5 April–15 May 1983, no. 39; Hudson River Museum, Yonkers, N.Y., *Domestic Bliss: Family Life in American Painting, 1840–1910*, 18 May–30 November 1986 (traveled), no. 21; Anon Carter Museum, Fort Worth, *Francis W. Edmonds: American Master in the Dutch Tradition*, 9 January–19 June 1988 (traveled), unnumbered.

REFERENCES

"Domestic Art Gossip," *Crayon* 3 (March 1856), 91; "Topics Astir," *Home Journal* (New York), 5 April 1856, 2; "The National Academy of Design—No. 2," *New York Evening Post*, 7 April 1856, 2; "The National Academy of Design (2nd Article)," *New York Tribune*, 12 April 1856, 4; "Domestic Art Gossip," *Crayon* 3 (May 1856), 147; *Catalogue of the Thirty-first Annual Exhibition*, exh. cat. (New York: National Academy of Design, 1856), 14; Thomas S. Cummings, *Historic Annals of the National Academy of Design* (Philadelphia: George W. Childs Publishing, 1865), 320; "The Acquisitions," *Art Digest* 8 (1 December 1933), 21; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 137; "Art," *Kansas City Star*, 30 August 1936, 10A; "The American Scene in Art," *New York Times*, 23 April 1939, 116; *Life in America for Three Hundred Years*, exh. cat. (New York: Metropolitan Museum of Art, 1939), 92–94; Mary Bartlett Cowdrey, *National Academy of Design Exhibition Record, 1826–1860* (New York: New-York Historical Society, 1943), 144; *Horse and Rider*, exh. cat. (Fort Worth: Fort

Worth Art Center, 1957). 11; Maybelle Mann, "Francis William Edmonds," Ph.D. diss., New York University, 1972; NAMA 1973, 175, 251; Maybelle Mann, *Francis William Edmonds* (Richmond, Va.: W. M. Brown & Son, 1975), 53; NAMA 1977, no. 70; Maybelle Mann, "The New York Gallery of Fine Arts: A Source of Refinement," *American Art Journal* 11 (January 1979), 76–86; Maybelle Mann, "Humor and Philosophy in the Paintings of Francis William Edmonds," *Antiques* 106 (November 1979), 862–70; Francis William Edmonds, "The Leading Incidents and Dates of My Life," *American Art Journal* 13 (Autumn 1981), 4–10; *Life in 19th Century America*, exh. cat. (Evanston, Ill.: Terra Museum of American Art, 1981), 13; H. Nichols B. Clark, "A Fresh Look at the Art of Francis W. Edmonds: Dutch Sources and American Meanings," *American Art Journal* (Summer 1982), 73–94; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1034; *Genre*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 16, 29; *Domestic Bliss: Family Life in American Painting, 1840–1910*, exh. cat. (Yonkers, N.Y.: Hudson River Museum, 1986), 16, 21; H. Nichols B. Clark, *Francis W. Edmonds: American Master in the Dutch Tradition*, exh. cat. (Fort Worth: Amon Carter Museum, 1988), 14, 19–23, 45–47, 56, 112–15; NAMA 1991, 68; Marilyn Wood Hill, "Francis W. Edmonds: Artist, Banker, Gentleman Farmer," *Bronxville Journal* 1 (2001), 33–57, cover.



TED EGRI (BORN 1913)

*Street Scene*, c. 1946

Oil on canvas

30 1/4 x 25 in. (76.5 x 63.5 cm)

Signed lower left: T. EGRI

Gift of Mr. and Mrs. Joseph S. Atha through the Friends of Art, 49-41

#### TECHNICAL NOTES

The canvas is a loosely woven, plain-weave fabric, probably cotton. Tacking margins are intact, and the picture surface does not continue to the tacking edge, confirming that the dimensions are original. The opaque, off-white ground layer was likely commercially applied. Egri appears to have locally added a thin wash of blue, which remains visible in selected areas, as does the ground. He applied opaque oil paint in thin, fluid and thicker layers and with a palette knife. A coarse additive was mixed into a few of the paint colors. Active lifting, flaking, and cleaving of the paint are present in a few localized areas. The canvas is unvarnished.

#### PROVENANCE

To Mr. and Mrs. Joseph Atha, Kansas City, Mo., 1949; to NAMA, 1949.

#### EXHIBITIONS

ACA Galleries, New York, *Ninth Annual Competition for a One-Man Show*, 14 June–1 July 1947, no cat.; ACA Galleries, New York, *Exhibition of Work by Artists Who Won Honorable Mentions in the Ninth Annual Competition for a One-Man Show*, 15 July–14 August 1947, no cat.; National Academy of Design, New York, *Sixth Annual Exhibition of Audubon Artists*, 11–29 December 1947, no. 137; University Center, University of Missouri, Kansas City, *Inaugural Exhibition*, 29 September–25 October 1961, no cat.

#### REFERENCES

"Newly Opened Shows," *New York Times*, 15 June 1947, X10; *Sixth Annual Exhibition of Audubon Artists*, exh. cat. (New York: National Academy of Design, 1947), 22; "Choose a Gift Painting," *Kansas City Times*, 10 December 1949, 6; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; "In the Galleries," *Tulsa Sunday World Magazine*, 1 April 1956, 34; NAMA 1959, 255; NAMA 1973, 251.



LOUIS MICHEL EILSHEMIUS (1864–1941)

*Fisherman*, c. 1910–13

Oil on pressboard, mounted on Masonite  
 15 $\frac{1}{16}$  × 25 $\frac{1}{16}$  in. (38.3 × 63.7 cm)  
 Signed lower right of the center: Eilshemius.  
 Gift of Mr. James N. Rosenberg, 53-1

#### TECHNICAL NOTES

The painting was executed on a thin pressboard panel, which was adhered to a Masonite panel with an unknown adhesive, probably to add support. Eilshemius painted directly on the pressboard panel and allowed the support to remain visible in the final composition. The active surface texture includes thick brushstrokes, stippled textures, and dabs of paint. Moderate impasto is slightly flattened in several areas. The varnish, probably natural resin, was applied selectively and is discolored and uneven.

#### PROVENANCE

James N. Rosenberg, New York, before 1952; to NAMA, 1953.

#### REFERENCES

William Schack, *And He Sat among the Ashes* (New York: American Artists Group, 1939), 146; NAMA 1959, 256; NAMA 1973, 251.



ARTHUR L. ESNER (1902–1989)

*Children Playing*, 1931

(*Pickaninnies*; *Pickaninnies at Play*)

Oil on canvas  
 20 $\frac{9}{16}$  × 26 $\frac{1}{16}$  in. (52.2 × 67.6 cm)  
 Signed lower right: Esner; inscribed on verso center: #133 / A. L. E. / 1931  
 Gift of Mr. Harvey Leepa, 33-59

#### TECHNICAL NOTES

The canvas is a coarse, loosely woven, plain-weave fabric. It has been restretched but the original dimensions have not been altered. A slightly transparent, off-white ground layer was applied by the artist. Esner may have applied an underdrawing of blue paint to define the composition. He partially overpainted the proper right arm of the seated girl wearing the bright blue dress, and her flesh remains slightly visible beneath the blue. The landscape was directly painted with somewhat underbound, pastelike paint. The yellow-ocher-colored paint appears particularly granular. There are a few areas of low impasto. The canvas is unvarnished.

#### PROVENANCE

To Harvey Leepa, Los Angeles, 1931; to NAMA, 1933.

#### REFERENCES

"Nelson Gallery, Kansas City, Acquires Art Covering Wide Range," *Art Digest* 7 (1 April 1933), 7 (as *Pickaninnies*); "The Acquisitions," *Art Digest* 8 (1 December 1933), 21 (as *Pickaninnies*); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28 (as *Pickaninnies*); NAMA 1933, 137 (as *Pickaninnies*); Carlyle Burrows, "Notes and Comment on Events in Art," *New York Herald Tribune*, 21 October 1934, sec. 5, 10; *Exhibition of Paintings: Arthur L. Esner*, exh. cat. (New York: Midtown Galleries, 1934), unpaginated (as *Pickaninnies at Play*); "Liberal with Art," *Kansas City Star*, 1 January 1936, 8 (as *Pickaninnies*); NAMA 1940, 24 (as *Pickaninnies*); "New Art Course Is Offered Public at Jewish Center: Well-Known Artist, Muralist to Be Instructor," *Quincy (Mass.) Patriot Ledger*, 24 April 1945, 8.





# DE SCOTT EVANS (1847–1898)

## *Still Life with Pears*, c. 1888 ± (*Two Pears*)

Oil on canvas  
12 1/16 × 10 1/8 in. (31 × 25.7 cm)  
Signed lower left: De Scott Evans / New York  
Gift of Paul Mellon in memory of Mary Conover Mellon, F94-37/1

## TECHNICAL NOTES

The fine, tightly woven, lightweight, plain-weave canvas is attached to its probable original stretcher. The opaque, gray ground seems to have been commercially applied. Infrared reflectography reveals that Evans loosely sketched the pears, vertical wood grain, and shadows with graphite. Particularly in the painted background, this underdrawing is visible in normal light and becomes an integral part of the composition. Evans slightly adjusted the slant of the string holding the left pear and changed the shape of the wood knot at the bottom right in his overlying painting. He rendered the still life with thin layers of opaque paint and transparent glazes. He used smoothly blended vertical brushstrokes to simulate the appearance of wood grain, added glazes to the shadows and dark knots of the wood, and incised the wet paint to create a fine line around the knot at the bottom right. He added dark brown paint to the right, left, and bottom tacking edges and thick, stippled paint to the top tacking edge, which he incised to suggest growth rings. A small tear in the canvas is present on the top right corner of the tacking margin, and pinpoint retouch is present overall. Museum conservation staff treated the painting in 1995, at which time cleaving paint was stabilized, surface grime, discolored varnish, and retouch were removed, and a small vertical tear was repaired on the left side of the painting, near the left pear. The left tacking edge was strip-lined without removing the canvas from the stretcher, tack holes at the tacking edge were filled, areas of paint

loss and abrasion were filled and toned, and a final layer of mastic varnish was applied.

## PROVENANCE

(Victor D. Spark, New York); Paul Magriel, New York, by 1956; James H. Ricau, Piermont, N.Y., by 1958; Paul Mellon, Upperville, Va., 1984; to NAMA, 1994.

## EXHIBITIONS

American Federation of Arts, [unidentified exhibition], September 1956–May 1957; Corcoran Gallery of Art, Washington, D.C., *American Still Life Paintings from the Paul Magriel Collection*, 2 October–10 November 1957, no. 9 (as *Two Pears*); Newark Museum, N.J., *Nature's Bounty and Man's Delight: American 19th-Century Still-Life Painting*, 15 June–28 September 1958, no. 8 (as *Two Pears*); Brooklyn Museum of Art, N.Y., extended loan, June 1969–April 1984; Coe Kerr Gallery, New York, *150 Years of American Still-Life Painting: An Exhibition for the Benefit of the Kips Bay Boys' Club*, 27 April–16 May 1970, no. 34; Katonah Gallery, N.Y., *Plane Truths: American Trompe l'Oeil Painting*, 7 June–20 July 1980, no. 12; Philbrook Art Center, Tulsa, Okla., *Painters of the Humble Truth: Masterpieces of American Still Life, 1801–1939*, 27 September–4 July 1981 (traveled), unnumbered.

## REFERENCES

Alfred Frankenstein, *After the Hunt: William Harnett and Other American Still Life Painters, 1870–1900* (Berkeley and Los Angeles: University of California Press, 1953), 158; *American Still Life Paintings from the Paul Magriel Collection*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1957), unpaginated (as *Two Pears*); *Nature's Bounty and Man's Delight*, exh. cat. (Newark, N.J.: Newark Museum, 1958), 11; *150 Years of American Still-Life Painting: An Exhibition for the Benefit of the Kips Bay Boys' Club*, exh. cat. (New York: Coe-Kerr Gallery, 1970), 24, 27; William H. Gerds and Russell Burke, *American Still-Life Painting* (New York: Praeger Publishers, 1971), 164–65, 167; Nancy Troy, "From the Peanut Gallery: The Rediscovery of De Scott Evans," *Yale University Art Gallery Bulletin* 36 (Spring 1977), 40; Roxana Barry, *Plane Truths: American Trompe l'Oeil Painting*, exh. cat. (Katonah, N.Y.: Katonah Gallery, 1980), unpaginated; William H. Gerds, *Painters of the Humble Truth: Masterpieces of American Still Life, 1801–1939*, exh. cat. (Columbia: University of Missouri Press, in association with Philbrook Art Center, 1981), 203; *A New Variety, Try One: De Scott Evans or S. S. David*, exh. cat. (Columbus, Ohio: Columbus Museum of Art, 1985), 5, 8.



DE SCOTT EVANS (1847–1898)

*Still Life with Apple*, c. 1890 ±

Oil on canvas

11<sup>5</sup>/<sub>16</sub> × 10 in. (30.3 × 25.4 cm)

Gift of Paul Mellon in memory of Mary Conover Mellon, F94-37/2

#### TECHNICAL NOTES

The fine, tightly woven, lightweight, plain-weave canvas is attached to its probable original stretcher. The thin, off-white ground seems to have been commercially applied. Infrared reflectography reveals a few loosely sketched graphite lines that outline the apple, wood knots, and paper. Several of these lines are apparent under visible light and form integral parts of the final composition. This underdrawing reveals that the tack head was slightly repositioned and a knot drawn in the bottom right quadrant was not painted in the final composition. The still life is thinly painted with medium-rich paint. Warm brown-red glazes were applied to the shadows of the fruit and paper. Evans achieved a wood grain effect by applying thin, fluid, slightly transparent paint, which formed vertical streaks, and by incising additional vertical lines into the wet paint. He used thick, stippled paint to create the knots. He added dark brown paint to the right, left, and bottom tacking edges and thick, stippled paint to the top tacking edge, which he incised to suggest growth rings. Minor, slightly cupping mechanical cracks have developed overall, and stretcher cracks are present at the edges. A faint circular drip mark is visible at the center of the right edge. Very minor areas of pinpoint retouch are present overall. Museum conservation staff treated the painting in 1995, at which time cleaving paint was stabilized, surface grime, discolored varnish, and retouch were removed, planar distortions were flattened, and a small, horizontal tear in the lower right quadrant tear was mended. Tack holes along the tacking margin and paint losses were filled and toned, and a final layer of mastic was applied.

#### PROVENANCE

(Victor D. Spark, New York); Paul Magriel, New York, by 1957; James H. Ricau, Piermont, N.Y., by 1958; Paul Mellon, Upperville, Va., 1954; to NAMA, 1994.

#### EXHIBITIONS

Corcoran Gallery of Art, Washington, D.C., *American Still Life Paintings from the Paul Magriel Collection*, 2 October–10 November 1957, no. 8 (as *Apple on String*); Brooklyn Museum of Art, N.Y., extended loan, June 1969–April 1984; Coe Kerr Gallery, New York, *150 Years of American Still-Life Painting: An Exhibition for the Benefit of the Kips Bay Boys' Club*, 27 April–16 May 1970, no. 33; Philbrook Art Center, Tulsa, Okla., *Painters of the Humble Truth: Masterpieces of American Still Life, 1801–1939*, 27 September 1981–4 July 1982 (traveled), unnumbered.

#### REFERENCES

Alfred Frankenstein, *After the Hunt: William Harnett and Other American Still Life Painters, 1870–1900* (Berkeley and Los Angeles: University of California Press, 1953), 158; *American Still Life Paintings from the Paul Magriel Collection*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1957), unpaginated (as *Apple on String*); *150 Years of American Still-Life Painting: An Exhibition for the Benefit of the Kips Bay Boys' Club*, exh. cat. (New York: Coe-Kerr Gallery, 1970), 24, 27; William H. Gerdts and Russell Burke, *American Still-Life Painting* (New York: Praeger Publishers, 1971), 161, 167; William H. Gerdts, *Painters of the Humble Truth: Masterpieces of American Still Life, 1801–1939*, exh. cat. (Columbia: University of Missouri Press, in association with Philbrook Art Center, 1981), 202; *A New Variety, Try One: De Scott Evans or S. S. David*, exh. cat. (Columbus, Ohio: Columbus Museum of Art, 1985), 8.



W. EVANS (DATES UNKNOWN)

*Portrait of Mrs. Leon M. Leslie and Dr. Benjamin S. Leonard as Children, c. 1859*

Oil on canvas  
44 1/8 x 35 1/8 in. (112.1 x 89.2 cm)  
Gift of Mrs. William H. Scarritt, R60-11

#### TECHNICAL NOTES

The original fine, tightly woven, plain-weave canvas is slack. The dimensions are original. A thin, opaque, cream-colored ground layer was likely commercially applied. The double portrait was indirectly painted with thin, opaque paint and transparent glazes. Thick brushstrokes in the underlying paint indicate that Evans raised the position of the dog's back leg. The dog's front leg may have been extended, and blue paint is visible beneath this more transparent section of the leg. Evans appears to have added later the proper right thumb of the child on the left. A thick paint stroke in the underlying paint reveals that Evans initially painted a higher curve on the girl's proper left foot, just beneath the toes. Mechanical cracks have developed overall. Impact and traction cracks are also evident. A horizontal ridge in the paint, located above the boy's proper right shoulder, was caused by a scratch to the reverse and has resulted in actively lifting paint. Drip marks and grime appear on the surface, and a small amount of retouch is scattered throughout. The varnish, likely natural resin, is discolored and unsaturated.

#### PROVENANCE

Louise (Mrs. William H.) Scarritt, Kansas City, Mo.; to NAMA, 1960.

#### REFERENCE

NAMA 1973, 255.



JERRY FARNSWORTH (1895-1982)

*Old Fashioned Girl (Lorraine), c. 1948*

Oil on canvas  
20 x 16 1/8 in. (50.8 x 41 cm)  
Signed upper left: Farnsworth  
Gift of Mrs. Frank Paxton, 71-38

#### TECHNICAL NOTES

The canvas is a tightly woven, lightweight, plain-weave fabric. Intact tacking margins indicate the dimensions are original. The thin, opaque, off-white ground layer was commercially applied. Traces of graphite beneath the paint layer suggest the presence of an underdrawing. The background is thinly painted. Thin brown underpainting appears beneath the hair, followed by thick, paste-like paint strokes. Farnsworth underpainted the shirt with off-white and gray paint to indicate areas of light and shadow. He initially painted the sitter with a long ponytail, which he later overpainted with layers of thicker, opaque paint.<sup>1</sup> He applied thickly painted red and white paint strokes to render the thin stripes. The varnish, which is probably synthetic, is slightly discolored.

#### PROVENANCE

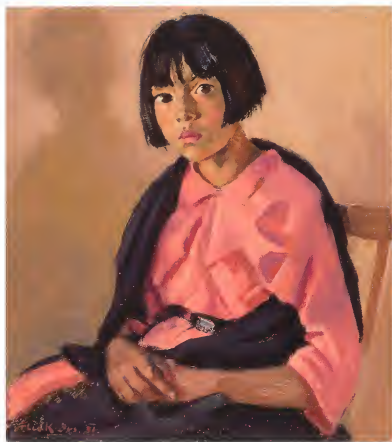
To Marjorie Lane (Mrs. Frank) Paxton (the artist's student), Shawnee Mission, Kans., before 1971; to NAMA, 1971.

#### REFERENCES

Jerry Farnsworth, *Painting with Jerry Farnsworth* (New York: Watson-Guption Publications, 1949), 65, 67-73; NAMA 1973, 251.

#### NOTE

1. For a photograph of the painting in its original state, see Jerry Farnsworth, *Painting with Jerry Farnsworth* (New York: Watson-Guption Publications, 1949), 67.



JOSEPH FLECK (1892–1977)

*Rosita*, c. 1931

Oil on millboard

18 5/8 × 16 1/4 in. (46.2 × 41.3 cm)

Signed and dated lower left: Fleck Jos. 31.

Gift of the Howard P. Treadway and Tertia F. Treadway Collection, 40-1/1

#### TECHNICAL NOTES

The support is lightweight millboard. Fleck appears to have loosely sketched in the figure with opaque, fluid black paint with a paste-like consistency. He painted directly with loose, broad, prominent brushwork. Smaller paint strokes define the face, and dry brushstrokes in the hair create a wispy effect. Fleck used a palette knife in a few areas of the background. The painting is in excellent condition. Museum conservation staff treated the painting in 1985, at which time surface grime was removed and a synthetic varnish added.

#### PROVENANCE

To Howard P. Treadway, Kansas City, Mo., before 1940; to NAMA, 1940.

#### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Treadway Memorial Exhibition*, January 1940, no cat.; Museum of Fine Arts, Museum of New Mexico, Santa Fe, *Joseph A. Fleck: An Early Taos Painter*, 1 June 1985–22 February 1987 (traveled), unnumbered.

#### REFERENCES

"Gallery Shows the Treadway Collection," *Kansas City Star*, 15 January 1940, 9; NAMA 1959, 256; Van Deren Coke, *Taos and Santa Fe: The Artist's Environment, 1882–1942* (Albuquerque:

University of New Mexico Press, 1963), 135; NAMA 1973, 251; *Joseph A. Fleck, 1892–1977: A Retrospective*, exh. brochure (Melville, N.Y.: Art Resource Team/Gallery, 1981), unpaginated; *Joseph A. Fleck: An Early Taos Painter*, exh. cat. (Santa Fe: Museum of New Mexico Press, 1985), 21.



GEORGE FORSTER (1817–1896)

*Still Life*, 1871 ±

Oil on canvas

16 1/8 × 13 3/4 in. (41.9 × 34.9 cm)

Signed and dated lower right: G. Forster / 1871.

Purchase: acquired through the Charles T. Thompson Bequest, F77-17

#### TECHNICAL NOTES

The tightly woven, plain-weave original canvas has been lined with a wax-based adhesive. The lining has stabilized numerous small corner tears. The picture surface does not extend to the tacking margins, indicating that the dimensions are original. The thin, opaque, off-white ground layer was probably commercially applied. Forster seems to have applied a thin brown imprimatura. He appears to have outlined only a few of the shapes with paint strokes and painted the still life directly with thin, fluid, opaque paint. A minor change lowering the faceted stem of the glass bowl is indicated by thick white paint strokes in the underlying paint layer. Prominent traction cracks are visible on the orange, and mechanical cracks are evident at the corners. Museum conservation staff applied synthetic varnish to the painting in 1977 and retouched a scratch in 1986.

#### PROVENANCE

Private collection to 1977; to (Coe Kerr Gallery, New York, 1977); to NAMA, 1977.



## EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 82.

## REFERENCES

"Pictures at an Exhibition," *Independent* (Kansas City, Mo.), 3 December 1977, 16; NAMA 1977, 68; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1032, 1037; NAMA 1991, 55–56.



FREDERICK CARL FRIESEKE (1874–1939)

*Portrait of a Lady*, c. 1927

Oil on canvas

32½ × 31½ in. (81.6 × 81 cm)

Signed and dated lower left: F.C. Frieseke—27

Gift of Mrs. George Reuland, 80-26

## TECHNICAL NOTES

The canvas is a lightweight, plain-weave fabric with numerous slubs and irregularities. Intact tacking margins indicate the dimensions are original. The thin, opaque, light beige ground layer was commercially applied. A graphite underdrawing appears beneath thin paint layers. Frieseke painted thinly overall with loose brushwork. Thin washes of paint stain the ground layer and emphasize the canvas texture in the background and shadows. Additionally, thin, dry paint strokes and thicker, relatively fluid pastelike paint were applied to the highlights of the dress, face, and arms. A small amount of paint abrasion is evident under magnification. The painting is unvarnished.

## PROVENANCE

To (Effie Seachrest, Kansas City, Mo.); to Mildred Brace, Kansas City, Mo., c. 1940s; to Betty Brace Reuland (her daughter), Shawnee Mission, Kans., by descent, 1975; to NAMA, 1980.

## EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Homage to Effie Seachrest*, 25 August–9 October 1966; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

## REFERENCES

NAMA 1966, 9, 15; NAMA 1973, 252 (as *Portrait*).



GEORGE FULLER (1822–1884)

*Hannah*, 1879 †

Oil on canvas

50½ × 40¾ in. (127.3 × 102.6 cm)

Signed lower left: G Fuller

Purchase: Nelson Trust, 33-15/1

## TECHNICAL NOTES

The machine-made, medium-weave canvas has been lined using a glue-based adhesive, and the tacking edges have been removed. The crossbrace of the original mortise-and-tenon pine stretcher split and has been mended. X-radiography reveals at least one underlying painting over the opaque, off-white ground layer. It is a landscape with figures and farm animals, oriented horizontally on the canvas, with its high, tree-fringed horizon lying beneath the

left edge of the figure. Fuller rendered the overlying painting with multiple layers of opaque paint and transparent glazes, applying the paint thickly enough to texture it with the end of a brush handle and rubbing glazes over the paint surface to emphasize the underlying texture further. The surface of *Hannah* is scored with a dense web of incised lines, some of which mark the location of compositional forms. Pronounced contraction cracks appear throughout, and mechanical cracks and wrinkling are also evident. The most severe cracks and two small areas of paint loss along the top edge of the canvas were inpainted by Museum conservation staff in 1990. At this time, the original natural resin varnish, which was badly discolored, was replaced with a semigloss synthetic resin.

#### PROVENANCE

To (Cottier and Company, New York, 1879); to Mr. Frank Hallet Lovell, Brooklyn, N.Y., December 1879; to Louise M. Lovell (his wife), Brooklyn, N.Y., by gift, December 1879; to (M. Knoedler & Co., New York, 1927); to NAMA, 1933.

#### EXHIBITIONS

American Art Gallery, New York, ["Fall Exhibition"], 13 November–18 December 1879, no. 51; Museum of Fine Arts, Boston, *Museum of Fine Arts Memorial Exhibition of the Works of George Fuller*, 24 April–13 May 1884, no. 137; Lotos Club, New York, *Exhibition of the Work of American Figure Painters*, December 1897, no. 18; Anderson Galleries, New York, *Exhibition of Works by American Artists Selected by the Associated Dealers in American Paintings, Inc.*, 21 February–10 March 1928, no. 56; Museum of Modern Art, New York, *American Painting and Sculpture, 1862–1932*, 31 October 1932–31 January 1933, no. 38; M. H. de Young Memorial Museum and the California Palace of the Legion of Honor, San Francisco, *Exhibition of American Painting*, 7 June–7 July 1935, no. 115 (as *Portrait of Hannah*); Cleveland Museum of Art, *Exhibition of American Painting from 1860 until Today*, 23 June–4 October 1937, no. 64.

#### REFERENCES

"Art Matters: The American Art Gallery," *New York Evening Express*, 6 November 1879, 1; "Fine Arts: American Art Gallery—Fall Exhibition—First Article," *New York Herald*, 6 November 1879, 6; "Fine Arts: Fall Exhibition at the American Art Gallery—Second Article," *New York Herald*, 10 November 1879, 11; "American Art News," *Art Interchange: A Household Journal* 3 (12 November 1879), 79; "Fine Arts," *Independent* 31 (13 November 1879), 7; "Studio and Gallery," *New York Herald*, 7 December 1879, 1; *Catalogue of the Paintings, and Art Loan Collection*, exh. cat. (New York: American Art Gallery, 1879), unpaginated; Sidney Dickinson, "George Fuller," *Bay State Monthly* (Boston) 1 (June 1884), 375; *Museum of Fine Arts Memorial Exhibition of the Works of George Fuller*, exh. cat. (Boston: Museum of Fine Arts, 1884), 40; Josiah B. Miller, ed., *George Fuller: His Life and Works* (Boston: Houghton, Mifflin and Company, 1886), 92; "Art Exhibitions," *New-York Daily Tribune*, 18 December 1897, 6; "Art Notes," *New*

*York Mail and Express*, 18 December 1897, 13; Elisabeth Luther Cary, "Four American Painters Represented in the Metropolitan Museum," *International Studio* 35 (September 1908), XCII; William Howe Downes, "George Fuller's Pictures," *International Studio* 75 (July 1922), 267; "An All-American Exhibition of Art Shown at the Anderson Galleries by the Associated Dealers in American Paintings," *New York Times*, 19 February 1928, 94; *Catalogue of an Exhibition of Works by American Artists Selected by the Associated Dealers in American Paintings, Inc.*, exh. cat. (New York: Anderson Galleries, 1928), unpaginated; Holger Cahill, *American Painting and Sculpture, 1862–1932*, exh. cat. (New York: Museum of Modern Art, 1932), 30; "A Fuller Canvas Here," *Kansas City Star*, 27 February 1933, 7; "Fuller Painting Bought," *New York Times*, 28 February 1933, 17; "The Latest Purchase for the William Rockhill Nelson Gallery of Art," *Kansas City Star*, 5 March 1933, insert sec., 4; "Kansas City Acquires Fuller's 'Hannah,'" *Art Digest* 7 (15 March 1933), 7; "Like Helmeted Minerva, Springs Kansas City's New Art Museum: American Painting," *Art Digest* 8 (1 December 1933), 17; "The Acquisitions," *Art Digest* 8 (1 December 1933), 21; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28, 49 (as *Portrait of Hannah*); NAMA 1933, 122, 127, 137; *Exhibition of American Painting*, exh. cat. (San Francisco: M. H. de Young Memorial Museum and California Palace of the Legion of Honor, 1935), unpaginated (as *Portrait of Hannah*); *Catalogue of an Exhibition of American Painting from 1860 until Today at the Cleveland Museum of Art*, exh. cat. (Cleveland: Cleveland Museum of Art, 1937), 22, pl. I; NAMA 1941, 149, 156; NAMA 1949, 202; NAMA 1959, 256; William I. Homer and David M. Robb Jr., "Paintings by George Fuller in American Museums and Public Collections," *Art Quarterly* 24 (Autumn 1961), 290, 293; Lois Marie Fink, "The Role of France in American Art, 1850–1870," Ph.D. diss., University of Chicago, 1970, vii, 285, 608–9; NAMA 1973, 252; J. Richard Gruber, "Thomas Hart Benton: Teaching and Art Theory," Ph.D. diss., University of Kansas, 1987, 353n22; NAMA 1991, 99–101.



EDWARD GAY (1837–1928)

*Eastchester Creek near Pelham Bridge, 1911*

Oil on panel

17 $\frac{1}{16}$  × 27 in. (43.3 × 68.6 cm)

Signed and dated lower left: Edward Gay 1911; signed lower right:

Edward Gay, N.A.

Bequest of Mrs. Walter M. Jaccard, R61-2/9

#### TECHNICAL NOTES

Gay applied a thin, opaque, off-white ground to the wood panel before rendering the landscape with dry, pastelike paint strokes with moderate impasto, stippled textures, and pronounced brushwork. In some areas he painted wet into wet. Thin beige paint in the center right region of the sky covers dark brown treetops, which remain faintly visible. A short crack in the panel is evident on the obverse side. A small amount of frame abrasion is present on the outer edges. The natural resin varnish appears to be slightly discolored, and an overlying layer of synthetic varnish is unsaturated.

#### PROVENANCE

Gertrude Elizabeth (Mrs. Walter M.) Jaccard, Kansas City, Mo.; to NAMA, 1961.

#### REFERENCES

"Check List of Acquisitions, 1962," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (October 1962), 16; NAMA 1973, 252 (as Edward B. Gray).



RÉGIS FRANÇOIS GIGNOUX (1816–1882)

*Winter, 1853* †

Oil on canvas, mounted on composite panel

29 $\frac{3}{4}$  × 39 $\frac{3}{4}$  in. (75.6 × 101 cm)

Signed and dated lower left: R. Gignoux / 1853.

Purchase: Nelson Trust, 33-104

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been mounted to a composite panel using a wax-based adhesive. The opaque, beige ground was thinly applied, probably commercially. The tacking margins are intact, indicating that the dimensions are original. Gignoux may have applied a thin brown wash to the lower third of the painting. He appears to have outlined compositional elements with a fine brush and marked the horizon with a thin paint stroke before rendering the landscape with thin layers of opaque paint. Gignoux added dark brown glazes to areas of shadow. A partially overpainted signature is located to the right of the visible signature, both in red paint. A craquelure pattern has developed overall. Low impasto in the highlights of the foreground and trees is slightly flattened as a result of the lining technique. A small amount of retouch is scattered throughout, mainly near the lower edge. One small, vertical section of retouch, which may cover a mended tear, is present in the water at lower right. The varnish, which is probably synthetic, has a moderately high sheen.

#### PROVENANCE

Harry Stone, New York, before 1933; to (Vose Galleries, Boston, November 1933); to NAMA, 1933.

#### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 59.

## REFERENCES

"The Acquisitions," *Art Digest* 8 (1 December 1933), 21; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 137; NAMA 1941, 166; NAMA 1959, 256; James Thomas Flexner, *That Wilder Image: The Paintings of America's Native School from Thomas Cole to Winslow Homer* (Boston: Little, Brown and Company, 1962), 314; James Thomas Flexner, *That Wilder Image: The Native School from Thomas Cole to Winslow Homer* (New York: Dover Publications, 1970), 259; Lois Marie Fink, "The Role of France in American Art, 1850–1870," Ph.D. diss., University of Chicago, 1970, vi, 7902, 550–51; NAMA 1973, 252; NAMA 1977, 51; Joseph S. Czestochowski, *The American Landscape Tradition: A Study and Gallery of Paintings* (New York: Dutton, 1982), 80–81; NAMA 1991, 86.



WILLIAM JAMES GLACKENS (1870–1938)

*Beach Side*, 1912–13 †  
(*Children on the Beach*)

Oil on canvas  
26½ × 32 in. (66.4 × 81.3 cm)  
Signed lower left: W. Glackens  
Bequest of Frances M. Logan, 47-109

## TECHNICAL NOTES

The fine, tightly woven, medium-weight, plain-weave canvas has numerous slubs and irregularities and was commercially primed with an opaque, off-white ground. Glackens underpainted the sky with opaque, light pink and blue paint, and these tones remain visible beneath the overlying brushstrokes. He painted the scene directly, applying layers of thin, fluid, opaque paint wet into wet, with some dry scumbling in the sky. Broad horizontal depressions and ridges throughout the sky are probably the result of Glackens scraping into the paint with a palette knife. The paint of the beach

and water is thick and pastelike with moderate impasto. Light-colored paint strokes surrounding the hat of the standing girl near the right edge may signal a slight repositioning of her head, and infrared reflectography reveals that Glackens originally painted her arm at her side. A thick, horizontal stroke in the underlying paint layer reveals that the rail on the porch behind the seated female was raised slightly. Fine mechanical cracks are present throughout the sky and in the bottom right quadrant. A few cracks in the lower right and upper left are cupping slightly. Stretcher cracks have formed at the edges. A small amount of traction cracking is found in the central figure and the purple figure on the porch. Two small paint losses in the upper left corner are retouched without fill material. Museum conservation staff treated the painting in 1983, at which time a discolored natural resin varnish was removed and a synthetic varnish applied.

## PROVENANCE

Frances Logan, Kansas City, Mo.; to NAMA, 1947.

## RELATED WORK

Sketchbook, 1912, conté crayon on paper, 4 × 6 in. (10.2 × 15.2 cm), Museum of Art, Fort Lauderdale, Fla.

## EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *Genre*, 5 April–15 May 1983, no. 46; Milwaukee Art Museum, *Painters of a New Century: The Eight and American Art*, 6 September 1991–21 September 1992 (traveled), no. 71.

## REFERENCES

NAMA 1959, 256; NAMA 1973, 252; *Genre*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 5, 17; Richard J. Wattenmaker, "William Glackens's Beach Scenes at Bellport," *Smithsonian Studies in American Art* 2 (Spring 1988), 82, 85; NAMA 1991, 145; Elizabeth Milroy, *Painters of a New Century: The Eight and American Art*, exh. cat. (Milwaukee: Milwaukee Art Museum, 1991), 175, 183; *American Impressionism and Realism: The Painting of Modern Life, 1885–1915*, exh. cat. (New York: Metropolitan Museum of Art, 1994), 120; William H. Gerdtz, *William Glackens*, exh. cat. (Fort Lauderdale, Fla.: Museum of Art; New York: Abbeville Press, 1996), 111, 113.





WILLIAM HART (1823–1894)

*Coastal Scene*, 1865

Oil on canvas

17 $\frac{7}{8}$  × 29 $\frac{9}{16}$  in. (44.1 × 75.1 cm)

Signed and dated lower right: Wm. Hart / 65.

Gift of Mr. and Mrs. Robert A. L. Ellis, F86-49

TECHNICAL NOTES

The tightly woven, plain-weave original canvas has been lined with a wax-based adhesive, causing the weave to become more pronounced and flattening the impasto. The picture surface does not continue to the tacking margin, indicating that the dimensions are original. The thin, opaque, beige ground layer was probably commercially applied. Hart painted indirectly. Thin, opaque paint was smoothly blended in the sky. Thicker brushstrokes highlight the clouds and define the rocks and water in the foreground. Red-brown glazes were applied to the shadows of the rocks. Stretcher cracks are present at the edges, and the crossbar of the stretcher has caused two parallel, vertical cracks in the center. There is a small amount of retouch in the sky and water. The varnish is probably a natural resin and is somewhat discolored.

PROVENANCE

Private collection, New York; to (Peter H. Davidson & Co., New York, by 1977); to Robert A. Long Ellis and Estelle S. Ellis, Mission Hills, Kans., 1977; to NAMA, 1986.

RELATED WORK

*Passing Storm Clouds*, 1864, oil on canvas, 9 × 15 in. (22.9 × 38.1 cm), Thomas Davies collection, New Canaan, Conn.

EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 50.

REFERENCES

NAMA 1977, 43; NAMA 1991, 87.



MARSDEN HARTLEY (1877–1943)

*Himmel*, c. 1914–15 †

Oil on canvas

47 $\frac{1}{4}$  × 47 $\frac{3}{4}$  in. (120 × 120.3 cm)

Gift of the Friends of Art, 56-118

TECHNICAL NOTES

The unlined canvas is a tightly woven, medium-weight, plain-weave fabric, likely linen. Intact tacking margins indicate the dimensions are original. The thin, opaque, off-white ground layer was commercially applied. On this ground layer, Hartley painted an initial design of bold forms, which remains partially visible beneath the thin, semitransparent, black imprimatura he applied over it. The imprimatura is an integral part of the final composition. Over it, Hartley applied opaque, somewhat dry, pastelike paint to render geometric patterns. Bright colors were applied with coarse brushwork and moderate impasto. Painting on the frame extends the composition, confirming that the frame is original to the painting. A few small areas of retouch are scattered throughout. Museum conservation staff treated the painting and frame in 1980 and 2002. The 2002 treatment, during which varnish and retouch were removed from the painting and black acrylic overpaint was removed from the frame, returned the object closer to its original appearance.

PROVENANCE

To estate of the artist, 1943; (Paul Rosenberg & Co., New York, by July 1945); to NAMA, 1956.

EXHIBITIONS

Photo-Secession Galleries, New York, *Paintings by Marsden Hartley*, 2–22 April 1916, no cat.; Museum of Modern Art, New York, *Lyonel Feininger, Marsden Hartley*, 24 October 1944–14 January 1945, unnumbered; Whitney Museum of American Art, New York,

*Pioneers of Modern Art in America*, 9 April–19 May 1946, no. 50; Institute of Contemporary Art, Boston, September–November 1947; Paul Rosenberg & Co., New York, *Paintings by Marsden Hartley*, 16 April–12 May 1951, no. 1; Munson-Williams-Proctor Institute, Museum of Art, Utica, N.Y., *Paintings by Hartley, Knaths, and Rattner*, 6–27 November 1955, no cat.; Newark Museum, N.J., *Abstract Art, 1910 to Today*, 27 April–10 June 1956, no. 29; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Some Points of View in Modern Painting*, 10 February–10 March 1957, no. 15; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Aspects of Representation in Contemporary Art*, 8 February–8 March 1959, no cat.; La Jolla Museum of Art, Calif., *Marsden Hartley/John Marin*, 12 February–27 March 1966, no. 6; Whitney Museum of American Art, New York, *Marsden Hartley*, 4 March 1980–4 January 1981 (Whitney Museum of American Art only), no. 26; Nelson-Atkins Museum of Art, Kansas City, Mo., *50 Years of Collecting: The Friends of Art at the Nelson*, 15 December 1984–15 January 1985, no cat.; Berlinische Galerie, Martin-Gropius-Bau, Berlin, West Germany, *Ich und die Stadt: Mensch und Grossstadt in der deutschen Kunst des 20. Jahrhunderts*, 15 August–22 November 1987, no. 67; Salander-O'Reilly Galleries, New York, *Marsden Hartley: Six Berlin Paintings, 1913–1915*, 3–23 September 1992, unnumbered; Carnegie Museum of Art, Pittsburgh; Minneapolis Institute of Arts; Nelson-Atkins Museum of Art, Kansas City, Mo.; Saint Louis Art Museum; and Toledo Museum of Art, *Made in America: Ten Centuries of American Art*, 8 October 1995–22 September 1996 (traveled); Wadsworth Atheneum Museum of Art, Hartford, Conn., *Marsden Hartley*, 17 January 2003–11 January 2004 (traveled), no. 13.

#### REFERENCES

"The Martial Spirit of Marsden Hartley," *American Art News* 14 (8 April 1916), 9; Charles Caffin, "Latest Work by Marsden Hartley," *New York American*, 17 April 1916, 8; Robert J. Cole, "Marsden Hartley's Heraldic Devices," *Evening Sun* (New York), 25 April 1916, 13; Dorothy Miller, ed., *Lyonel Feininger, Marsden Hartley*, exh. cat. (New York: Museum of Modern Art, 1944), 91; *Pioneers of Modern Art in America*, exh. cat. (New York: Whitney Museum of American Art, 1946), 22; *Paintings by Marsden Hartley*, exh. cat. (New York: Rosenberg & Co., 1951), unpaginated; L[arry] C[ampbell], "Reviews and Previews: Marsden Hartley," *Art News* 50 (May 1951), 42; "Nationwide Notes," *Arts* 30 (June 1956), 8–9; Bob Sanford, "Friends of Art to Vote in Choosing Paintings," *Kansas City Star*, 28 October 1956, 6F; William H. Gerdtz, *Abstract Art, 1910 to Today*, exh. cat. (Newark, N.J.: Newark Museum, 1956), 8; "Recent Accessions," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 24 (January 1957), unpaginated; "Reviews and Previews," *Art News* 50 (May 1957), 42; Patrick Kelleher, *Some Points of View in Modern Painting*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1957), unpaginated; Patrick J. Kelleher, "Aspects of Representation in Contemporary Art—An Exhibition," *Bulletin*

(William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (March 1959), 14; "Art from the Convention City," *Journal of the American Association of University Women* 53 (October 1959), 36; NAMA 1959, 145, 149, 256; *Marsden Hartley/John Marin*, exh. cat. (La Jolla, Calif.: La Jolla Museum of Art, 1966), unpaginated, pl. 6; Ellen Coheen, "From Romanticism to Pop," *Apollo* 96 (December 1972), 546; NAMA 1973, 199, 252; Roxana Barry, "The Age of Blood and Iron: Marsden Hartley in Berlin," *Arts Magazine* 54 (October 1979), 168, 171; Barbara Haskell, *Marsden Hartley*, exh. cat. (New York: Whitney Museum of American Art, 1980), 44, 49, 214; Eberhard Roters and Bernhard Schulz, eds., *Ich und die Stadt: Mensch und Grossstadt in der deutschen Kunst des 20. Jahrhunderts*, exh. cat. (Berlin: Nicolaische Verlagsbuchhandlung Beuermann, in association with Berlinische Galerie, 1987), 396; NAMA 1988, 128–29; NAMA 1991, 164–66; Gail Levin, *Marsden Hartley: Six Berlin Paintings, 1913–1915*, exh. cat. (New York: Salander-O'Reilly Galleries, 1992), 12, 26–27; NAMA 1993a, 55, 245; NAMA 1993b, 74; *Fargo* (N.D.) *Forum*, 26 February 1995, C1; Kathryn C. Johnson, ed., *Made in America: Ten Centuries of American Art*, exh. cat. (New York: Hudson Hills Press, 1995), 138; Bruce Robertson, *Marsden Hartley* (New York: Harry N. Abrams, in association with the National Museum of American Art, 1995), 66–67; "Coming to the Nelson-Atkins in 2003," *Calendar of Events* (Nelson-Atkins Museum of Art), December 2002, 8; Elizabeth Mankin Kornhauser, ed., *Marsden Hartley*, exh. cat. (Hartford, Conn.: Wadsworth Atheneum Museum of Art, in association with Yale University Press, 2002), 27, 51, 65, 292; Benjamin Genocchio, "An Artist's Restless Search for Love, and a Place in the World," *New York Times*, 2 February 2003, 11; *New York Review of Books* 50 (27 February 2003), 4, cover; James Panero, "Marsden Hartley and American Modernism," *New Criterion* 21 (March 2003), 52; Michael O'Sullivan, "Phillips Show Eyes Hartley from Every Angle," *Washington Post*, 20 June 2003, T50; Randall Griffey, "Marsden Hartley (1877–1943): American Painter," *Calendar of Events* (Nelson-Atkins Museum of Art), September–October 2003, 3; Mindie Paget, "The Painter from Maine: Retrospective Focuses on Wandering Artist Who Went Unappreciated during His Lifetime," *Lawrence (Kans.) Journal-World*, 5 October 2003, 3D; "Critically Acclaimed Hartley Retrospective on View through Jan. 4," *Calendar of Events* (Nelson-Atkins Museum of Art), November–December 2003, 10; Elizabeth Mankin Kornhauser, "Marsden Hartley (1887–1943)," *American Art Review* 15 (2003), 170; David Rosand, *The Invention of Painting in America* (New York: Columbia University Press, 2004), xiv, 68, 107.



## MARSDEN HARTLEY (1877–1943)

### *Mt. Katahdin—November Afternoon, 1942* †

Oil on Masonite

30 × 40 in. (76.2 × 101.6 cm)

Signed and dated lower right: M. H. / 42

Gift of Mrs. James A. Reed in memory of Senator James A. Reed, through the Friends of Art, 46-3

## TECHNICAL NOTES

The thin Masonite panel was sealed with shellac before painting. Broad, horizontal brushstrokes unrelated to the composition are visible under specular light and probably relate to the shellac application. Infrared reflectography reveals a few loose paint strokes that outline the large purple mountains. In several areas, the dark purple paint of the underdrawing remains visible in normal light. Using thin, fluid, opaque oil paint with a zinc stearate additive, Hartley rendered the landscape directly with bold, prominent brushwork, scrubbing the paint onto the surface in many areas. The glossy, dark brown-orange surface of the panel is visible throughout the composition. The paint film is almost uniformly matte. Ultraviolet radiation reveals that Hartley applied broad strokes of a fluorescent substance scattered throughout the top third of the composition, both over and under the paint. A fine horizontal black mark, possibly a scuff, is present on the right side of the central peak. Minor paint abrasion is located at the edges. Museum conservation staff treated the painting in 2003, adding a few small, isolated areas of retouch and a very fine line of retouch on the right side of the central mountain. The painting remains unvarnished, as Hartley intended.

## PROVENANCE

To estate of the artist, 1943; (Paul Rosenberg & Co., New York); to NAMA, 1946.

## EXHIBITIONS

Possibly Paul Rosenberg & Co., New York, *Drawings and Paintings by Marsden Hartley (1877–1943)*, 11–30 December 1944, no. 15

(as *Mount Katahdin, Maine*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; University of Nebraska Art Galleries, Lincoln, *The Painter and the Mountain*, 17 November 1957–3 February 1958 (traveled), no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Aspects of Representation in Contemporary Art*, 8 February–8 March 1959, no cat.; Birmingham Museum of Art, Ala., *The Use of Color*, 15 November–31 December 1962, no. 11 (paintings); Fine Arts Gallery, Indiana University, Bloomington, *American Painting, 1910 to 1960: A Special Exhibition Celebrating the 50th Anniversary of the Association of College Unions*, 19 April–10 May 1964, no. 33; Wadsworth Atheneum Museum of Art, Hartford, Conn., *Marsden Hartley*, 17 January 2003–11 January 2004 (Nelson-Atkins Museum of Art only), unnumbered.

## REFERENCES

Possibly Howard Devree, "Among the New Exhibitions," *New York Times*, 17 December 1944, X4; H[enry] C. H[askell], "Art and Artists: The Friends of Art Prepare to Buy Another Painting," *Kansas City Star*, 11 January 1946, 13; "Friends of Art," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 12 (February 1946), 4 (as *Mt. Katahdin*); H[enry] C. H[askell], "Kansas City Loses a Patron Who Believed in Modern Art," *Kansas City Star*, 1 February 1946, 16 (as *Mount Katahdin, November*); "Friends in Deed," *Art Digest* 20 (15 March 1946), 10 (as *Mount Katahdin, November*); "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D (as *Mt. Katahdin*); Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28 (as *Mt. Katahdin*); "Paintings by Marsden Hartley," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 19 (June–September 1952), unpaginated; Winifred Shields, "Art and Artists: A Jagged Path Led Marsden Hartley Back to Starting Point," *Kansas City Star*, 29 August 1952, 12; Patrick J. Kelleher, "Aspects of Representation in Contemporary Art—An Exhibition," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (March 1959), 14; NAMA 1959, 256; *Birmingham Museum of Art: Annual Report and Exhibition—Color* (Birmingham, Ala.: Birmingham Museum of Art, 1962), 11; *American Painting, 1910 to 1960: A Special Exhibition Celebrating the 50th Anniversary of the Association of College Unions*, exh. cat. (Bloomington: Fine Arts Gallery, Indiana University, 1964), unpaginated; Donald Hoffmann, "New Space for Art," *Kansas City Star*, 9 May 1971, 9C; NAMA 1973, 252; David William Olds, "A Study of Marsden Hartley's Mt. Katahdin Series, 1939–1942," M.A. thesis, University of Texas, Austin, 1978, 35; NAMA 1991, 166–67; Theresa Bembnister, "Party Hartley, Marsden Hartley Could Teach the Young Friends a Thing or Two," *Pitch* (Kansas City, Mo.), 23 October 2003, 35.



# CHILDE HASSAM (1859–1935)

## *Marlborough Street, Boston, c. 1889*

Oil on canvas  
 15 × 18½ in. (38.1 × 46 cm)  
 Signed lower right: Childe Hassam; dated lower right: 1889  
 (likely not in artist's hand)  
 Bequest from the collection of Mr. and Mrs. W. J. Brace, 75–29

## TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined with a glue-based adhesive and is attached to its probable original stretcher. Based on the stretcher cracks and the location of the signature, the dimensions do not appear to have been significantly altered. The thin, opaque, light gray ground was probably commercially applied. A few blue paint strokes are visible beneath the figures and lamppost, suggesting that Hassam may have sketched some of the compositional elements with blue paint. He rendered the scene directly, applying opaque, pastelike paint with pronounced brushwork and moderate impasto. The ground layer is visible in some areas of the central region. The paint layer is in excellent condition with the exception of a few abraded areas near the bottom. The impasto was flattened slightly due to the lining technique. Faint stretcher cracks and minor retouch are present along the edges. An uneven, discolored varnish has caused an overall shift in tonality. At a later date, “1899” was added in graphite beside Hassam’s signature in the lower right corner. The date appears over the varnish layer and it is not clear whether the date is in the artist’s hand.

## PROVENANCE

(Effie Seachrest, Kansas City, Mo.); to Mr. and Mrs. William James Brace, Kansas City, Mo., by 1935; to NAMA, 1975.

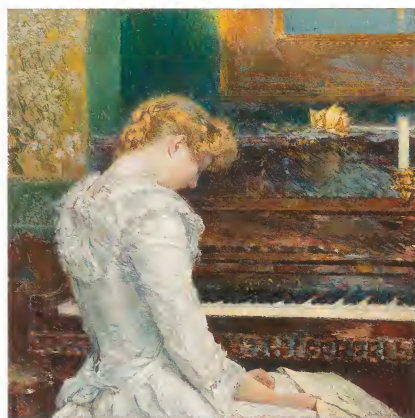
## EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Homage to Effie Seachrest*, 25 August–9 October 1966, no cat.; William Rockhill Nelson Gallery

of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

## REFERENCES

NAMA 1966, 13 (as *Street Scene*); Ulrich W. Hiesinger, *Childe Hassam: American Impressionist* (New York: Prestel-Verlag, 1994), 76–77, 80.



# CHILDE HASSAM (1859–1935)

## *The Sonata, 1893* †

(*The Maréchal Niel Rose; Beethoven's Sonata Appassionata*)

Oil on canvas, mounted on board  
 32½/16 × 32½/16 in. (51.3 × 51.3 cm)  
 Signed and dated upper right: Childe Hassam 1893  
 Gift of Mr. and Mrs. Joseph S. Atha, 52–5

## TECHNICAL NOTES

The tightly woven, plain-weave canvas is commercially primed with an opaque, off-white ground. It has been lined, probably using a glue-based adhesive, and reattached to its original panel-back stretcher. Hassam wrote “The Sonata” in black pastel on a label on the verso of the panel. He rendered the composition directly with opaque paint, pronounced brushwork, and moderate to high impasto. Loose, active brushwork is evident overall, especially in the dress. Dry paint strokes enhance the active surface. Fine brushstrokes in the face and neck follow the contours of the body. Smooth, vertical palette knife marks and wet-into-wet painting are evident above the head. Mechanical cracks have developed throughout. The lining technique caused a slight flattening of impasto. A small amount of careful retouch is scattered throughout. Museum conservation staff treated the painting in 1956, at



which time surface grime and a discolored natural resin varnish were removed, areas of lifting and flaking paint were consolidated, paint losses were filled and retouched, and synthetic varnish was brushed across the surface. In 2005 Museum conservation staff removed the synthetic varnish and applied a thin layer of mastic varnish.

#### PROVENANCE

To (Milch Galleries, New York, 1919); to Duncan Phillips, Washington, D.C., 1921; to (Alma Thayer, New York, 1928); to Childe Hassam, New York, 1928; to the American Academy of Arts and Letters, New York, by bequest, 1935; to (Milch Galleries, New York, 1936); to Archer Huntington, Brookgreen, S.C., 1936; to Gibbes Memorial Art Gallery, Carolina Art Association, Charleston, S.C., by gift, 1936; to (M. Knoedler & Co., New York, 1951); to (Milch Galleries, New York, 1952); to Joseph S. Atha, Shawnee Mission, Kans., 1952; to NAMA, 1952.

#### EXHIBITIONS

Milch Galleries, *Exhibition of Works in the Various Mediums by Childe Hassam*, 17 November–6 December 1919, no. 1 (as *The Marshall Neil Rose*); Phillips Memorial Gallery, Washington, D.C., *Paintings by Childe Hassam*, 5–29 April 1925, no cat. (as *The Marshall Neil Rose*); Albright Art Gallery, Buffalo Fine Arts Academy, N.Y., *A Retrospective Exhibition of Paintings Representative of the Life Work of Childe Hassam*, N.A., 9 March–6 April 1929, no. 97 (as *Beethoven's Sonata Appassionata*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kansas City Collects*, 22 January–28 February 1965, no. 27; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *A Bountiful Decade: Selected Acquisitions, 1977–1987*, 14 October–6 December 1987, no. 77; Denver Art Museum, *Childe Hassam: An Island Garden Revisited*, 4 April 1990–7 January 1991 (traveled), unnumbered; Metropolitan Museum of Art, New York, *Childe Hassam: American Impressionist*, 10 June–12 September 2004, unnumbered.

#### REFERENCES

Royal Cortissoz, "The Personal Touch: The Part It Has Played in the Growth of Mr. Childe Hassam," *New York Tribune*, 23 November 1919, sec. 4, 11; Milch Galleries, *Exhibition of Works in the Various Mediums by Childe Hassam*, exh. cat. (New York: Milch Galleries, 1919), unpaginated (as *The Marshall Neil Rose*); Sydney de Brie, "Modern American Paintings for the Home," *Country Life* 39 (November 1920), 110, 112 (as *The Maréchal Niel Rose*); Nathaniel Pousette-Dart, ed., *Childe Hassam* (New York: Frederick A. Stokes Company, 1922), unpaginated (as *The Marshall Neil Rose*); Leila Mechlin, "Notes of Art and Artists," *Washington Star*, 12 April 1925, sec. 2, 4; "In the Realm of Art and Music," *Washington Post*, 19 April 1925, 17; Duncan Phillips, *A Collection in the Making* (Washington, D.C.: Phillips

Memorial Gallery, 1926), 81 (as *The Marshall Niel Rose*); *Catalog of a Retrospective Exhibition of Paintings Representative of the Life Work of Childe Hassam*, N.A., exh. cat. (Buffalo, N.Y.: Buffalo Fine Arts Academy, 1929), 17 (as *Beethoven's Sonata Appassionata*); "An Exhibition of Childe Hassam's Paintings," *Buffalo (N.Y.) Courier-Express*, 14 March 1929, 9 (as *Beethoven's Sonata Appassionata*); NAMA 1959, 256; *Kansas City Collects*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1965), unpaginated; NAMA 1973, 252; "Museum Receives American Impressionist Painting," *Calendar of Events* (Nelson-Atkins Museum of Art), September 1987, 2; "Dressed for Success," *Kansas City Star*, 18 October 1987, 1D; Charles Burke, "Nelson Boasts Fruits of Bountiful Decade," *Independence (Mo.) Examiner*, 13 November 1987, 8; NAMA 1987, 176–77; David Park Curry, *Childe Hassam: An Island Garden Revisited*, exh. cat. (Denver: Denver Art Museum, in association with W.W. Norton and Company, 1990), 55, 57, 205; NAMA 1991, 127–28; NAMA 1993a, 53, 228, 240 (as *Sonata*); Ulrich W. Hiesinger, *Childe Hassam, American Impressionist* (New York: Prestel-Verlag, 1994), 86, 89; William H. Gerdts, "The Golden Age of American Impressionism," *American Art Review* 15 (November–December 2003), 110, cover; H. Barbara Weinberg, ed., *Childe Hassam: American Impressionist*, exh. cat. (New York: Metropolitan Museum of Art, in association with Yale University Press, 2004), 126–29.



#### HATHWAY (DATES UNKNOWN)

*Portrait of Anna Ross Thompson*, c. 1852

Oil on canvas  
30 × 25 in. (76.2 × 63.5 cm)  
Bequest of Mrs. Anna R. Love, 38–23

#### TECHNICAL NOTES

The paint and ground layers appear to have been transferred to a strong yet extremely fine, bright white, lightweight, plain-weave fabric. It has been lined using a wax-based adhesive and the tacking edges have been removed, making it difficult to determine whether the dimensions are original. The portrait is smoothly painted over an opaque, beige ground with thin layers of opaque paint. Hathway underpainted the dress with an opaque, medium pink and added violet glazes in the shadows of its folds. A few spiral impact cracks are present on the right and left edges. Slightly cupping mechanical cracks are present overall, and a small amount of traction cracking is located in the foreground. Small areas of discolored retouch are scattered throughout, and there appears to be a previously repaired tear above the head. The varnish, which is probably a natural resin, has a moderately high sheen.

#### PROVENANCE

To James Turner Vance and Emily Warner Drew Thompson (parents of the sitter), Liberty, Mo., 1852; to Mrs. Anna R. Love (sister of the sitter), Liberty, Mo.; to NAMA, 1938.

#### REFERENCES

Undated note from Mrs. Anna R. Love, NAMA curatorial files; NAMA 1940, 24; NAMA 1959, 256 (as *Anna Ross Thompson*); NAMA 1973, 252.



CHARLES WEBSTER HAWTHORNE (1872–1930)

*The Piano Lesson*, c. 1910–29

Oil on panel  
33 $\frac{7}{8}$  × 30 in. (86 × 76.2 cm)  
Signed lower left: Charles W. Hawthorne  
Gift of Mr. and Mrs. Albert R. Jones, 33-1592

#### TECHNICAL NOTES

Hawthorne applied an opaque, off-white ground to the lightweight plywood panel, which has become slightly convex. He applied layers of opaque paint and transparent glazes wet into wet with prominent brushwork. He appears to have incorporated a coarse additive into the paint that has resulted in a gritty texture throughout. Additionally, he did not thoroughly grind and disperse his pigments, and pure pigment particles are visible, notably in the girl's dress and in the background. Vertical mechanical cracks have developed overall, matching the vertical direction of the underlying wood grain. Hawthorne appears to have applied the uneven, yellowed natural resin varnish, as the signature and a few brushstrokes were applied on top.

#### PROVENANCE

To (John Levy Galleries, after 1919); (Macbeth Gallery, New York); to Albert R. and Mabel N. Jones, Kansas City, Mo.; to NAMA, 1933.

#### EXHIBITION

Tweed Museum of Art, University of Minnesota, Duluth, *Charles Hawthorne (1872–1930): An Exhibition Commemorating the Centenary of the Artist's Birth*, 4 December 1972–7 January 1973, no. 45.

## REFERENCES

"In Gallery and Studio," *Kansas City Star*, 3 March 1934, 4; "Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 24; NAMA 1941, 166; NAMA 1959, 256; *Charles Hawthorne (1872–1930): An Exhibition Commemorating the Centenary of the Artist's Birth*, exh. cat. (Duluth: Tweed Museum of Art, University of Minnesota, 1972), unpaginated; NAMA 1973, 252; NAMA 1991, 129.



## CHARLES WEBSTER HAWTHORNE (1872–1930)

### *Mother and Child*, c. 1917–20 †

Oil on canvas  
40½ × 35½ in. (101.9 × 91.1 cm)  
Signed lower left: Charles Hawthorne  
Gift of Mr. and Mrs. Albert R. Jones, 33-1591

## TECHNICAL NOTES

The tacking margins of the tightly woven, plain-weave canvas have been removed. However, the location of the signature and the original left edge of the picture make it unlikely that the dimensions have been significantly altered. Hawthorne applied an opaque, bright white ground, which is probably gesso. Its stippled texture plays an important role in the final composition. The artist appears to have applied an opaque, medium gray imprimatura overall. Traces of blue pencil or crayon are visible beneath the figures and may relate to an underdrawing. The painting was rendered with layers of opaque paint and transparent glazes, which Hawthorne worked into the uneven ground layer. Large pigment particles are evident throughout, giving the surface a granular appearance. A pentimento suggests that the child's proper left hand was shifted slightly, and infrared reflectography reveals that Hawthorne widened the mother's proper left shoulder and repositioned her

proper right sleeve. Fine mechanical cracks have developed in the mother's face. Scattered areas of discolored retouch are present throughout, especially on the left and right edges and in the child's body. Museum conservation staff treated the painting in 1973, at which time varnish and overpaint were removed, a pulp board support was removed, and the canvas was lined using a wax-based adhesive. Conservators also retouched areas of paint abrasion and loss and added synthetic varnish, which is slightly uneven in sheen.

## PROVENANCE

To (Newhouse Galleries, New York); to Albert R. and Mabel N. Jones, Kansas City, Mo., by 1933; to NAMA, 1933.

## EXHIBITION

Tweed Museum of Art, University of Minnesota, Duluth, *Charles Hawthorne (1872–1930): An Exhibition Commemorating the Centenary of the Artist's Birth*, 4 December 1972–7 January 1973, no. 44.

## REFERENCES

"In Gallery and Studio," *Kansas City Star*, 3 March 1934, 4; "Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 24; NAMA 1941, 166; NAMA 1959, 256; *Charles Hawthorne (1872–1930): An Exhibition Commemorating the Centenary of the Artist's Birth*, exh. cat. (Duluth: Tweed Museum of Art, University of Minnesota, 1972), unpaginated; NAMA 1973, 252; Sotheby's, New York, 30 November 1989, lot 187.



## MARTIN JOHNSON HEADE (1819–1904)

### *Sunset on the Rocks—Newport*, 1861 †

(*Marine View—Rocks at Newport*)<sup>1</sup>

Oil on canvas  
11½ × 25¼ in. (28.3 × 64.1 cm)  
Signed and dated lower left: M. J. Heade 1861  
Gift from the Collection of Julia and Humbert Tinsman, FgS-30/2

## TECHNICAL NOTES

The original canvas is a tightly woven, plain-weave fabric and has been lined with a wax-based adhesive. Intact tacking margins indicate the dimensions are original. The thin, opaque, off-white

ground layer was probably commercially applied. Infrared reflectography reveals loose, curving graphite lines in the waves and rocks and a dark triangular shape on the right side of the largest boat, which indicates that a fourth boat was painted out, as was a second dark shape, possibly a rock, on the lower right edge. Heade underpainted the lower sky with an opaque, bright yellow paint to intensify the sunset. The seascape was rendered using an indirect painting technique, consisting of opaque paint and transparent glazes. He applied thicker paint with low impasto to the clouds and peaks of the waves. Vertical mechanical cracking has developed overall, as well as faint spiral cracks and minor traction cracks in the sky. The vertical weave of the canvas has become more pronounced as a result of the lining. The varnish, likely synthetic, is unsaturated. Retouch, likely covering abrasion, is found both above and below the varnish in the upper right sky and along the edges.

#### PROVENANCE

John Hansen, Bangor, Me.; (Vose Galleries, Boston, 1961); to Maxim Karolik, Newport, R.I., 1961; to Museum of Fine Arts, Boston, 1964; to (Victor D. Spark, New York, 1966); to Julia and Humbert Tinsman, Shawnee Mission, Kans., 1967, to NAMA, 1998.

#### EXHIBITION

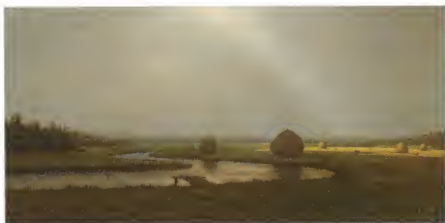
William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

#### REFERENCES

Theodore E. Stebbins Jr., *The Life and Works of Martin Johnson Heade* (New Haven: Yale University Press, 1975), 68, 220; Theodore E. Stebbins Jr., Carol Troyen, and Trevor F. Fairbrother, *A New World: Masterpieces of American Painting 1760–1910*, exh. cat. (Boston: Museum of Fine Arts, 1983), 255n3; Sarah Cash, *Ominous Hush: The Thunderstorm Paintings of Martin Johnson Heade*, exh. cat. (Fort Worth: Amon Carter Museum, 1994), 53n35; Sarah Cash, "Singing Beach, Manchester: Four Newly Identified Paintings of the North Shore of Massachusetts by Martin Johnson Heade," *American Art Journal* 27 (1995–96), 98n26; Margaret C. Conrads, "American Art Treasures Loaned to Nelson-Atkins," *Calendar* (Nelson-Atkins Museum of Art), December 1998, 2, cover; Theodore E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven: Yale University Press, 2000), 52, 218, no. 80.

#### NOTE

1. An encapsulated paper label now located on the present backing board provides this alternative title.



MARTIN JOHNSON HEADE (1819–1904)

*After the Rain in the Salt Marshes*, c. 1874 ±  
(Marsh Scene)

Oil on canvas  
13 1/4 × 26 7/16 in. (33.3 × 67.2 cm)  
Signed lower right: M.J. Heade  
Gift of the Enid and Crosby Kemper Foundation, F78-10

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been lined using a wax-based adhesive, causing an overall enhancement of the canvas weave. Curves at the fold-over edges and a cusping pattern verify that the dimensions are original. Heade probably applied the opaque, off-white ground. Infrared reflectography revealed a few graphite lines in the lower section of the stream. Heade applied an opaque, gray underpainting to the sky before rendering the landscape with thin layers of opaque and semitransparent paint. Thick brushstrokes in the underlying paint suggest that he raised the moon slightly and made the haystack on the left smaller. Horizontal brushstrokes relating to the field are visible beneath the paint of the cows. There is a stretcher crack at the top edge, faint diagonal cracks at the corners, and a fine craquelure in the central region of the sky. Paint abrasion with pinpoint areas of exposed ground and discolored retouch are evident in the stream and at the top of the line of trees near the left edge. Frame abrasion has occurred at the edges. There is a previously repaired vertical tear in the stream. Faint brown vertical streaking is apparent in the foreground and may have been caused by the lining, the ground, or the sizing. The synthetic varnish appears in good condition.

#### PROVENANCE

(Coe Kerr Gallery, New York); to NAMA, 1978.

#### EXHIBITION

Coe Kerr Gallery, New York, *American Luminism*, 25 October–25 November 1978, no. 16 (as *Marsh Scene*).

#### REFERENCES

*American Luminism*, exh. cat. (New York: Coe-Kerr Gallery, 1978), unpaginated (as *Marsh Scene*); "Kemper Gifts to the Nelson," *Kansas City Times*, 6 December 1977, 34; Ralph T. Coe, "Valuable Gifts," letter to the editor, *Kansas City Star*, 7 May 1980, 18A; Ross E.



Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1032, 1034, 1038; Donald Hoffmann, "Kemper Family Donates \$1.5 Million Portrait," *Kansas City Star*, 12 October 1986, 12A; NAMA 1991, 91 (as *After the Rain in the Salt Marshes [Marsh Scene]*); NAMA 1993a, 228, 236 (as *Marsh Scene*); NAMA 1993b, 100 (as *Marsh Scene*); Theodore E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven: Yale University Press, 2000), 239, no. 153.



GEORGE PETER ALEXANDER HEALY (1813–1894)

*Girl with a Pitcher*, 1837

(*Study, Girl with Pitcher*)

Oil on canvas

25 $\frac{5}{16}$  × 21 $\frac{5}{16}$  in. (64.9 × 53.8 cm)

Signed and dated lower right: Geo. P.A. Healy / 1837.

Gift of Jack M. Bethards, 2003.31

#### TECHNICAL NOTES

The original heavy-weave canvas has been lined to a fine, tightly woven, plain-weave fabric with a glue-based adhesive. It is difficult to determine whether the dimensions are original, as tacking margins have been removed. The ground layer consists of opaque, off-white pigment. Healy applied a medium brown wash beneath the background and a red-brown wash beneath the dress. He painted a few fine strokes beneath the face that define the features; these lines remain somewhat visible in the final composition. The artist applied thin, fluid, medium-rich paint generally, using broad, loose brushwork and, in many cases, a wet-into-wet application. Brushwork is prominent, especially in the background. Moderate impasto highlights the pitcher. Dark strokes define folds in the

clothing. Healy used thin, fluid, opaque, medium brown-gray paint for shadows on the face, neck, and hands and semitransparent red-brown paint on the nostrils and eyes. A fine craquelure pattern has developed overall. A U-shaped mended tear on the figure's proper right shoulder contains somewhat dark and discolored retouch. Additional retouch, visible under ultraviolet light, is concealed under opaque varnish. The natural varnish is yellowed, resulting in an overall shift in the tonality of the painting, but it remains reasonably saturated.

#### PROVENANCE

Edith Healy Lysander-Hill (daughter of the artist), Chicago, by 1913; to Kathleen Healy Besly (her sister), Hinsdale, Ill., by 1930; to Helen Besly Bethards (her daughter), Greenbrae, Calif., by descent; to Jack M. Bethards (her son), San Francisco, by descent, 1980; to NAMA, 2003.

#### EXHIBITIONS

Art Institute of Chicago, *Exhibition of Paintings by George Peter Alexander Healy, 1813–1894, upon the Centenary of His Birth*, 2–19 January 1913, no. 94; J. B. Speed Memorial Museum, Louisville, Ky., *Exhibition of Portraits by George P.A. Healy*, 5–31 January 1930, no. 3 (as *Girl with Pitcher*); Art Institute of Chicago, *Exhibition of Paintings by George P.A. Healy*, 16 July–16 August 1936, no. 2 (as *Study, Girl with Pitcher*); Louisiana State Museum, New Orleans, *G.P.A. Healy: Famous Figures and Louisiana Patrons*, 18 December 1976–May 1977, no. 3.

#### REFERENCES

*Exhibition of Paintings by George Peter Alexander Healy, 1813–1894, upon the Centenary of His Birth*, exh. cat. (Chicago: Art Institute of Chicago, 1913), unpaginated; *Exhibition of Portraits by George P.A. Healy*, exh. cat. (Louisville, Ky.: J. B. Speed Memorial Museum, 1930), unpaginated (as *Girl with Pitcher*); *Exhibition of Paintings by George P.A. Healy*, exh. checklist (Chicago: Art Institute of Chicago, 1936), unpaginated (as *Study, Girl with Pitcher*); "Healy Earned His Salt if Not Elysium," *Art Digest* 10 (1 September 1936), 20; Vaughn L. Glasgow and Pamela A. Johnson, *G.P.A. Healy: Famous Figures and Louisiana Patrons*, exh. cat. (New Orleans: Louisiana State Museum, 1976), 12–13.



ROBERT HENRI (1865–1929)

*The Green Sacque*, 1927 †

(*Girl in a Green Coat*; *Girl in a Green Coat*  
[*Sissy's Sister Mary*])

Oil on canvas

24<sup>3</sup>/<sub>16</sub> × 20 in. (61.1 × 50.8 cm)

Inscribed and signed on verso top: 111 N Robert Henri

Purchase: Nelson Trust, 59-46

#### TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas is unlined. The tacking edge is intact and only one set of holes is present, suggesting that the canvas has not been removed from its stretcher. The canvas was commercially primed with an opaque, off-white ground. Henri applied a medium-toned, slightly transparent orange imprimatura over the ground, and it remains visible at the bottom center of the canvas and in the shirt, collar, proper right temple, and hair. Infrared reflectography reveals two pencil lines beneath the girl's shirt collar and lower lip. Henri appears to have used a few thin brushstrokes to outline the features of the face, and these remain visible on the proper right side. He then applied the thin, fluid, and medium-rich paint wet into wet, using broad strokes to render the hair and body. Stippled textures are evident overall and the canvas texture is visible in thinly painted regions. The painting is in excellent condition. There are two faint raised lines at the bottom and left edges from the stretcher bar and mild, fine traction cracking in the shirt and hair. Some paint abrasion from the frame is present at the edges and corners. Two small matte areas of paint are present in the upper left quadrant and appear to be cleaning tests. A broad graphite mark above the upper lip was removed before the Museum acquired the painting. A horizontal abrasion in the varnish is present at the bottom edge. The natural resin varnish is discolored but even and saturating.

#### PROVENANCE

To estate of the artist, 1929; to (Hirsch & Adler Galleries, New York, 1958); to (Dalzell Hatfield Galleries, Los Angeles, 1959); to NAMA, 1959.

#### EXHIBITIONS

Macbeth Gallery, New York, ["Paintings by Robert Henri"], 7–20 March 1933, no cat.; Newport Art Association, Rhode Island, *Exhibition of Important Paintings by Old and Modern Masters from the Robert C. Vose Galleries, Boston*, 6–28 August 1935, no. 10; Grand Central Art Galleries, New York, *Robert Henri Today*, 9–28 January 1939, no cat.; Montgomery Museum of Fine Arts, Ala., *Robert Henri (1865–1929): An Exhibition of Paintings and Drawings*, 26 October–29 November 1971, no. 16 (as *Girl in a Green Coat*).

#### REFERENCES

Henry McBride, "Attractions in the Galleries," *New York Sun*, 11 March 1933, 21; "Exhibitions in New York: Robert Henri," *Art News* 31 (18 March 1933), 6 (as *Green Sacque*); Edwina Spencer, "Around the Galleries," *Creative Art* 12 (April 1933), 316; "Old and Modern Masters' Works at Cushing Gallery," *Newport (R.I.) Advertiser*, 11 August 1935, 8; "Old and Modern Masters' Works at Cushing Gallery," *Providence (R.I.) Sunday Journal*, 11 August 1935, clipping, NAMA curatorial files; *Exhibition of Important Paintings by Old and Modern Masters from the Robert C. Vose Galleries, Boston*, exh. cat. (n.p., 1935), unpaginated; "Early American Paintings Shown," *Denver Post*, 19 April 1936, sec. 2, 10; "Gallery Acquires Portrait by Robert Henri," *Kansas City Star*, 14 June 1959, 36; "Accessions of American and Canadian Museums: July–September, 1959," *Art Quarterly* 22 (Winter 1959), 390, 398 (as *Girl in a Green Coat*); George Erlich, "Two Portraits by Robert Henri," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (Spring 1963), 23–31 (as *Girl in a Green Coat*); *Robert Henri (1865–1929): An Exhibition of Paintings and Drawings*, exh. brochure (Montgomery, Ala.: Montgomery Museum of Fine Arts, 1971) (as *Girl in a Green Coat*); NAMA 1973, 252 (as *Girl in a Green Coat*); NAMA 1991, 134–35 (as *Girl in a Green Coat* [Sissy's Sister Mary]); Bernard B. Perlman, *Robert Henri: His Life and Art* (New York: Dover Publications, 1991), 149; *Journal of the American Medical Association*, 27 September 1995, 928, cover (as *The Green Sacque* [Sissy's Sister Mary]).



JOHN HESSELIUS (1728–1778)

*Anne Herbert Dent*, c. 1770

(*Mrs. William Wilkinson [Ann Herbert Dent]*)

Oil on canvas

30 × 25 in. (76.2 × 63.5 cm)

Gift of Mrs. Maurine F. Jones, F82-33

#### TECHNICAL NOTES

The original canvas is a tightly woven, plain-weave fabric that has been lined using a wax-based adhesive. The tacking margins have been removed, and it is difficult to determine if the dimensions are original. The opaque, light gray ground layer appears to be thinly applied. The portrait was indirectly painted with thin, opaque paint, transparent glazes, and a small amount of low impasto in the highlights. Opaque, warm flesh tones were applied on top of the cool gray ground layer, followed by brown glazes in areas of shadow. Curving white paint strokes visible beneath the blue drapery reveal that Hesselius slightly repositioned the lace ruffle. A significant amount of discolored retouch appears throughout. The natural resin varnish is somewhat discolored.

#### PROVENANCE

To Brigadier General John Dent (father of the sitter), Pamunky, Md.; to Anne Herbert Dent (the sitter), Pamunky, Md., by descent, 1809; to Sarah Marshall Wilkinson (her daughter), Pamunky, Md., by descent, 1816; to Edmond Briscoe and Sarah Marshall Briscoe Fletcher (grandchildren of the sitter), Washington, D.C., by descent; to Rear Admiral Montgomery Fletcher (Sarah Fletcher's son), Washington, D.C., by descent; to Herbert Marshall Fletcher (Admiral Fletcher's nephew), Kansas City, Mo., by descent, 1920; to Maurine Fletcher Jones (Herbert Fletcher's daughter), Independence, Mo., by descent, 1945; to NAMA, 1982.

#### EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat.

#### REFERENCES

Winifred Shields, "Ancestor Portrait Show Leads to Bizarre Family Reunion," *Kansas City Star*, 3 April 1953, 20; Richard Keith Doud, "John Hesselius: His Life and Work," Master's thesis, University of Delaware, 1963, 99 (as *Mrs. William Wilkinson [Ann Herbert Dent]*); NAMA 1991, 14–15.



JOHN HESSELIUS (1728–1778)

*Brigadier General John Dent*, c. 1770

Oil on canvas

30 × 25 in. (76.2 × 63.5 cm)

Gift of Mrs. Maurine F. Jones, F63-42

#### TECHNICAL NOTES

The original canvas appears to have been a coarse, plain-weave fabric with numerous slubs and irregularities. Under magnification, a fine, gauzelike, bright white fabric is evident at the outermost edges, suggesting that the original paint and ground layers were transferred to a secondary canvas. Subsequently, it was lined with a wax-based adhesive, a process that enhanced the canvas weave. The tacking margins have been removed, making it difficult to determine whether the dimensions have been altered. A thin, opaque, off-white ground layer can be seen under magnification. Hesselius appears to have underpainted the face with a cool, light gray-green paint. The portrait was painted indirectly with opaque paint and transparent glazes. Significant retouch has been applied overall, much of which is discolored. The varnish is natural resin.

## PROVENANCE

To Brigadier General John Dent (the sitter), Pamunky, Md.; to Anne Herbert Dent (his daughter), Pamunky, Md., by descent, 1809; to Sarah Marshall Wilkinson (granddaughter of the sitter), Pamunky, Md., by descent, 1816; to Edmond Briscoe and Sarah Marshall Briscoe Fletcher (great-grandchildren of the sitter), Washington, D.C., by descent; to Rear Admiral Montgomery Fletcher (Sarah Fletcher's son), Washington, D.C., by descent; to Herbert Marshall Fletcher (Admiral Fletcher's nephew), Kansas City, Mo., by descent, 1920; to Maurine Fletcher Jones (Herbert Fletcher's daughter), Independence, Mo., by descent, 1945; to NAMA, 1963.

## EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat.

## REFERENCES

Winifred Shields, "Ancestor Portrait Show Leads to Bizarre Family Reunion," *Kansas City Star*, 3 April 1953, 20; Richard Keith Doud, "John Hesselius: His Life and Work," Master's thesis, University of Delaware, 1963, 93 (as *Gen. John Dent*); NAMA 1973, 252 (as *Portrait of Brigadier General John Dent*); NAMA 1991, 14.



JOHN HESSELIUS (1728–1778)

Mrs. John Dent (Sarah Marshall Dent), c. 1770  
(Sarah Marshall Dent)

Oil on canvas  
30 1/4 × 25 1/4 in. (76.5 × 63.8 cm)  
Gift of Mrs. Maurine F. Jones, F61-80

## TECHNICAL NOTES

The original canvas appears to be a plain-weave fabric that has been lined using a wax-based adhesive. The tacking margins have been removed, making it difficult to determine whether the dimensions are original. A ridge on the left edge may correspond to the original fold-over edge of the canvas. An opaque, light gray ground layer is visible only with magnification. The presence of *imprimatura* is difficult to determine because of paint abrasion and extensive retouch. The portrait was painted using an indirect technique with opaque paint and transparent glazes. Hesselius applied a cool, opaque, blue-gray color beneath the face and hand, followed by opaque, peach and pink flesh tones. The dress consists of thin brown and gray paint layers with black paint strokes defining the folds of fabric. Remnants of brown glazes appear in the shadows of the face and hands. Synthetic varnish was applied during an extensive treatment in 1978, during which the varnish was selectively cleaned, retouch was toned on the hand and ermine part of the cloak, and areas of paint loss were filled and toned.

## PROVENANCE

To Brigadier General John Dent (husband of the sitter), Pamunky, Md.; to Anne Herbert Dent (daughter of the sitter), Pamunky, Md., by descent, 1809; to Sarah Marshall Wilkinson (granddaughter of the sitter), Pamunky, Md., by descent, 1816; to Edmond Briscoe and Sarah Marshall Briscoe Fletcher (great-grandchildren of the sitter), Washington, D.C., by descent; to Rear Admiral Montgomery Fletcher (Sarah Fletcher's son), Washington, D.C., by descent; to Herbert Marshall Fletcher (Admiral Fletcher's nephew), Kansas City, Mo., by descent, 1920; to Maurine Fletcher Jones (Herbert Fletcher's daughter), Independence, Mo., by descent, 1945; to NAMA, 1961.

## EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat. (as *Sarah Marshall [Dent]*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 2 (as *Sarah Marshall Dent*).

## REFERENCES

Winifred Shields, "Ancestor Portrait Show Leads to Bizarre Family Reunion," *Kansas City Star*, 3 April 1953, 20; "Check List of Acquisitions, 1962," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (October 1962), 16; Richard Keith Doud, "John Hesselius: His Life and Work," Master's thesis, University of Delaware, 1963, 93 (as *Mrs. John Dent [Sarah Marshall]*); NAMA 1973, 252 (as *Portrait of Sarah Marshall Dent*); NAMA 1977, 12 (as *Sarah Marshall Dent*); NAMA 1991, 14–15.





JOSEPH HIRSCH (1910–1981)

*Lynch Family*, 1946 †

Oil on canvas  
35 × 33 in. (88.9 × 83.5 cm)  
Signed lower left: Joseph Hirsch  
Gift of the Friends of Art, 46-52

TECHNICAL NOTES

The coarsely woven, medium-weight, plain-weave canvas was commercially primed with an opaque, off-white ground. It is unlined and has never been removed from its original stretcher. Hirsch may have underpainted the background with a thin wash of blue paint. He outlined the forms with thin, fluid, black paint before applying the overlying layers of thin, glazeli-like paint. Hirsch incised fine lines into the paint of the green chair and the plaster features of the background. He applied pasteli-like, opaque, white paint to the baby blanket and bottle with a palette knife, leaving the ground layer exposed in some areas of the blanket. The nipple of the baby's bottle appears to have been reduced in size, and infrared reflectography revealed minor changes to the baby's arm and rattle and the mother's waist. The painting is in excellent condition overall. Two minor canvas distortions are located in the upper right corner. The original synthetic varnish has a moderately high gloss.

PROVENANCE

To (Associated American Artists, New York, 1946); to NAMA, 1946.

EXHIBITIONS

Associated American Artists, New York, *Joseph Hirsch: Paintings*, 15 November–7 December 1946, no. 21; Galerie Georges Giroux, Brussels, *Art Américain Contemporain*, 20 March–10 April 1948 (traveled), no. 44; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of*

*Art in Retrospect*, December 1953, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection*, William Rockhill Nelson Gallery and Atkins Museum, Kansas City, 22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.; Utah Museum of Fine Arts, University of Utah, Salt Lake City, *Retrospective Exhibition*, 24 May–24 June 1959, unnumbered; Bowdoin College Museum of Art, Brunswick, Me., *The Portrayal of the Negro in American Painting*, 15 May–6 September 1964, no. 76; Forum Gallery, New York, *The Portrayal of the Negro in American Painting*, 25 September–6 October 1967, no. 27; Nelson-Atkins Museum of Art, Kansas City, Mo., *50 Years of Collecting: The Friends of Art Collection*, 15 December 1984–15 January 1985, no cat.; Columbus Museum of Art, Ohio, *American Expressionism: Art and Social Change, 1920–1950*, 26 September 2003–9 May 2004 (Columbus Museum of Art and Mary and Leigh Block Museum of Art, Evanston, Ill., only), unnumbered.

REFERENCES

*New Masses* 60 (3 September 1946), 25; Helen Carlson, "Solo Exhibitions in Varied Styles," *New York Sun*, 22 November 1946, 30; Emily Genauer, "New Works of Soloists Add to Stature as Painters," *New York World-Telegram*, 23 November 1946, 11; Carlyle Burrows, "In the Art Galleries," *New York Herald Tribune*, 24 November 1946, sec. 5, 8; Edward Alden Jewell, "Art to Go Abroad: I.B.M. Selection on View—Beckmann and Others," *New York Times*, 24 November 1946, sec. 2, 9; Alonzo Lansford, "Joseph Hirsch Deepens His Aesthetic Power," *Art Digest* 21 (1 December 1946), 9; "A Nelson Gallery Gift," December 1946, clipping, Scrapbook, NAMA Archives; *Joseph Hirsch: Paintings*, exh. cat. (New York: Associated American Artists, 1946), unpaginated; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D (as *The Lynch Family*); *Catalogue de l'Exposition d'Art Américain Contemporain*, exh. cat. (Brussels: Galerie Georges Giroux, 1948), 16; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; NAMA 1959, 256 (as *The Lynch Family*); John Canaday, "Negroes in Art: An Exhibition Examines 250 Years of Pictorial Social History," *New York Times*, 24 May 1964, X21; *The Portrayal of the Negro in American Painting*, exh. cat. (Brunswick, Me.: Bowdoin College Museum of Art, 1964), unpaginated; John Canaday, "Romare Bearden Focuses on the Negro," *New York Times*, 14 October 1967, 23; *The Portrayal of the Negro in American Painting*, exh. cat. (New York: Forum Gallery, 1967), unpaginated; NAMA 1973, 252; Simone Schwarz-Bart, with collaboration from André Schwarz-Bart, *Hommage à la Femme Noire* (Paris: Édition Consulaires, 1989), 5:20; Bram Dijkstra, *American Expressionism: Art and Social Change, 1920–1950* (New York: Harry N. Abrams, in association with the Columbus Museum of Art, 2003), 136–37, 146; John Anthony Scott and John Wardlaw Scott, *A Ballad of America: A History of the United States through Folk Song*, 3rd rev. ed. (Holland, Mass.: Folksong in the Classroom, 2003), 252 (as *The Lynch Family*).



# WINSLOW HOMER (1836–1910)

## *Gloucester Harbor*, 1873 †

Oil on canvas  
 15½ × 22¾ in. (39.4 × 56.8 cm)  
 Signed and dated lower right: Winslow Homer 1873  
 Gift of the Enid and Crosby Kemper Foundation, F76-46

## TECHNICAL NOTES

The original plain-weave, tightly woven canvas appears to have been lined with a glue-based adhesive. It is difficult to determine if the dimensions have been altered because tape covers the margins, and ridges beneath the tape indicate that the margins have been removed. An opaque, light beige ground layer was overpainted with an opaque, medium blue imprimatura layer. Infrared reflectography reveals a graphite or fine brush underdrawing marking the horizon line and distant shore. The central boat, figures, and distant boats were also outlined. Homer applied opaque, warm pink tones above the imprimatura. He painted with thin and fluid paint and somewhat thicker paint on highlights. A slight flattening of impasto and enhancement of the canvas weave have occurred as a result of lining. Mechanical cracks have developed overall, and vertical and horizontal stains and mild paint abrasion appear in the sky on the left side. Pinpoint-size losses have occurred in the boat and water. Museum conservation staff treated the painting in 1977, when the varnish was removed and paint losses were retouched, and in 2000, when the varnish layer was replaced and old retouch was improved.

## PROVENANCE

To Charles S. Homer (the artist's brother), by bequest; (M. Knoedler and Co., New York, 1918); (Howard Young Galleries, Chicago, 1918); Harry Jones, Kansas City; to Amelia Jones (daughter of Harry Jones), Kansas City, Mo., by 1936; Mrs. David B. Findlay (sister of Amelia Jones), Kansas City, Mo., c. 1945; to Wildenstein and Co., New York, c. 1946; to Mr. and Mrs. Carleton Mitchell, Annapolis, Md., 1946; (Robert G. Osborne, New York, c. 1974); to NAMA, 1976.

## RELATED WORKS

*Gloucester Harbor*, 1873, watercolor and gouache on paper, 9½ × 13½ in. (24.1 × 34.3 cm), collection of Meredith and Cornelia Long; *Ten Pound Island*, 1873, watercolor on paper, 3¾ × 5¾ in. (9.5 × 14.2 cm), private collection.

## EXHIBITIONS

New York, Century Association, 7 February 1874, no. 2; Chicago Interstate Industrial Exposition, September 1875, no. 111; Whitney Museum of American Art, New York, *Winslow Homer Centenary Exhibition*, 15 December 1936–15 January 1937, no. 8; Wildenstein and Company, New York, *Winslow Homer*, 19 February–22 March 1947, no. 15; National Gallery of Art, Washington, D.C., *Winslow Homer: A Retrospective Exhibition*, 23 November 1958–3 May 1959 (traveled), no. 29 (no. 26 at Museum of Fine Arts, Boston); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 78; Nelson-Atkins Museum of Art, Kansas City, Mo., *Genre*, 5 April–15 May 1983, no. 41A; Mulvane Art Museum, Topeka, Kans., *Albert Bierstadt and His Contemporaries*, 7–28 October 1984, no cat.; Terra Museum of American Art, Chicago, *Winslow Homer in Gloucester*, 20 October–30 December 1990, no. 6; Chrysler Museum of Art, Norfolk, Va., *A Fair Wind: Maritime Paintings by Winslow Homer*, 9 June–3 September 2000, unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *Winslow Homer and the Critics: Forging a National Art in the 1870s*, 17 February 2001–6 January 2002 (traveled), no. 19.

## REFERENCES

"Art Sale," *Evening Mail* (New York), 16 December 1874, 3; Lloyd Goodrich, "Winslow Homer," *Arts* 6 (October 1924), 191; *Winslow Homer Centenary Exhibition*, exh. cat. (New York: Whitney Museum of American Art, 1936), 21; Edward Alden Jewell, "Melange of Events," *New York Times*, 23 February 1947, X7; *Winslow Homer*, exh. cat. (New York: Wildenstein and Company, 1947), 33, 46; Gloria Finn, "A Rich View of Winslow Homer," *Washington Post and Times Herald*, 23 November 1958, E7; *Winslow Homer: A Retrospective Exhibition*, exh. cat. (Washington, D.C.: National Gallery of Art; New York: Metropolitan Museum of Art, 1958), 118; *Winslow Homer: A Retrospective Exhibition*, exh. cat. (Boston: Museum of Fine Arts, in association with National Gallery of Art and Metropolitan Museum of Art, 1959), 95; Albert Ten Eyck Gardner, *Winslow Homer, American Artist: His World and His Work* (New York: Bramhall House, 1961), 42, 247; "Kaleidoscope of American Painting," *Wednesday Magazine*, 30 November 1977, 15; Donald Hoffmann, "American Exhibit Unveils 5 New Gifts to Nelson," *Kansas City Times*, 2 December 1977, 1A, 8A; "Pictures at an Exhibition," *Independent* (Kansas City, Mo.), 3 December 1977, 16; "Kemper Gifts to the Nelson," *Kansas City Times*, 6 December 1977, 34; "American Painting Exhibit Comes to Nelson Gallery," *Johnson County Sun* (Overland Park, Kans.),

9 December 1977, 5B (as *Boy in Gloucester Harbor*); "Kaleidoscope of American Painting," *Independent* (Kansas City, Mo.), 10 December 1977, 4; Donald Hoffmann, "Images from a New Land," *Kansas City Star*, 11 December 1977, 1D; NAMA 1977, 61, cover; "Kaleidoscope of American Painting, Eighteenth and Nineteenth Centuries," *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), January 1978, unpaginated; "Art across North America," *Apollo* 107 (April 1978), 328; William L. McCorkle, "Nelson Gallery Sets Acquisition Record," *Kansas City Star*, 16 July 1978, 2B; Eleanor H. Gustafson, "Museum Accessions," *Antiques* 114 (August 1978), 250; Gordon Hendricks, *The Life and Work of Winslow Homer* (New York: Harry N. Abrams, 1979), 303; Ralph T. Coe, "Valuable Gifts," letter to the editor, *Kansas City Star*, 7 May 1980, 18A; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1032, 1037; *Genre*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 5, 16; Donald Hoffmann, "Kemper Family Donates \$1.5 Million Portrait," *Kansas City Star*, 12 October 1986, 12A; Helen A. Cooper, *Winslow Homer Watercolors*, exh. cat. (New Haven: Yale University Press; Washington D.C.: National Gallery of Art, 1986), 36–37, 245; Helen A. Cooper, "Winslow Homer's Watercolors: A Study in Theme and Style," Ph.D. diss., Yale University, 1986, xi, 29; Kate F. Jennings, *Winslow Homer* (New York: Crescent Books, 1990), 37; D. Scott Atkinson and Jochen Wierich, *Winslow Homer in Gloucester*, exh. cat. (Chicago: Terra Museum of American Art, 1990), 23, 70, 103; *The Society of Fellows Silver Anniversary* (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1990), unpaginated; NAMA 1991, 4, 73–74; NAMA 1993a, 51, 236; NAMA 1993b, 101; David Weidner, "Advertising and Artistry Collide for a Mutual Fund and a Museum," *Wall Street Journal*, 10 November 1997, B1; Brian Kaberline, "Law Prof Stands behind—and beside Former Students," *Kansas City Business Journal*, 2; Catherine Dorsey, "The Sea around Us: A Selection of Maritime Paintings at the Chrysler Serve as an Ideal Prelude to OpSail2000," *Port Folio Weekly* (Norfolk, Va.), 6 June 2000, 30; R. Crosby Kemper Jr., *Banking on Art: Fifty Years of Collecting* (Kansas City, Mo.: R. Crosby Kemper Jr., 2000), 8; Margaret C. Conrads, *Winslow Homer and the Critics: Forging a National Art in the 1870s*, exh. cat. (Princeton, N.J.: Princeton University Press, in association with Nelson-Atkins Museum of Art, 2001), 57–58, 208, 221n45; David Tatham, *Winslow Homer and the Pictorial Press* (Syracuse, N.Y.: Syracuse University Press, 2003), 185; Lloyd Goodrich, *Record of Works by Winslow Homer*, ed. and expanded by Abigail Booth Gerdtz (New York: Spanierman Gallery, 2005), 2:251–52.



EDWARD HOPPER (1882–1967)

*Light Battery at Gettysburg*, 1940 †

Oil on canvas  
18½ × 27¼ in. (46 × 69.4 cm)  
Signed lower right: EDWARD HOPPER  
Gift of the Friends of Art, 47–95

TECHNICAL NOTES

The tightly woven, plain-weave canvas, which has been mounted to a Masonite panel with a waxed-based adhesive, retains its tacking margins, indicating dimensions are original. An opaque, off-white, moderately thick ground layer was probably applied by the artist. Infrared reflectography was unable to penetrate the thick paint layers to determine whether Hopper used an underdrawing. The scene was directly painted with opaque, pastelike paint, applied wet into wet with pronounced brushwork. A few palette knife marks can be seen, although impasto has been flattened because of the lining. A small amount of retouch is present at the edges and in the sky at upper right. Occasional mechanical cracks are scattered throughout. Museum conservation staff treated the painting in 1971, applying a synthetic varnish after it was lined.

PROVENANCE

To (Frank K. M. Rehn Galleries, New York, 1940); to NAMA, 1947.

RELATED WORKS

*Study for "Light Battery at Gettysburg,"* 1940, conté crayon on paper, 11¼ × 15½ in. (28.6 × 38.4 cm), Whitney Museum of American Art, New York; *Study for "Light Battery at Gettysburg,"* 1940, charcoal and chalk on paper, 16¾ × 24½ in. (42.2 × 62.3 cm), private collection; *Study for "Light Battery at Gettysburg,"* 1949, conté crayon on paper, 8½ × 11 in. (21.6 × 27.9 cm), Whitney Museum of American Art, New York.

EXHIBITIONS

Corcoran Gallery of Art, Washington, D.C., *The Seventeenth Biennial Exhibition of Contemporary American Oil Paintings*, 23 March–

4 May 1941, no. 74; Montclair Art Museum, N.J., *Selected American Paintings and Embroidered Murals and Paintings on Glass*, 8–25 October 1942, no. 8; Wadsworth Atheneum, Hartford, Conn., *Men in Arms*, 2 February–4 March 1943, no. 81; Art Institute of Chicago, *The Fifty-fourth Annual Exhibition of American Paintings and Sculpture*, 28 October–12 December 1943, no. 11; Columbus Gallery of Fine Arts, Ohio, *Twelve Contemporary Americans*, 4 October–15 November 1945, unnumbered; Gloversville Intercultural League, N.Y., *Exhibition of Paintings by Contemporary American Artists*, 26–30 October 1947, no. 16; Colorado Springs Fine Arts Center, *New Accessions USA*, 12 July–5 September 1948, no. 32; Whitney Museum of American Art, New York, *Edward Hopper Retrospective Exhibition*, 11 February–2 July 1950 (traveled), no. 55; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection, William Rockhill Nelson Gallery and Atkins Museum, Kansas City*, 22 April–6 May 1956, no cat.; Kansas Free Fair, Topeka, 8–13 September 1956, unnumbered; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.; University of Arizona Art Gallery, Tucson, *A Retrospective Exhibition of Oils and Watercolors by Edward Hopper*, 20 April–19 May 1963, no. 36; Whitney Museum of American Art, New York, *Edward Hopper: The Art and the Artist*, 23 September 1980–14 February 1982 (traveled), unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *Fifty Years of Collecting: The Friends of Art at the Nelson: A Retrospective Exhibition*, 15 December 1984–15 January 1985, no cat.; Hirsch & Adler Galleries, New York, *Edward Hopper: Early and Late Drawings, Watercolors, and Paintings*, 14 March–18 April 1987, no. 51.

#### REFERENCES

*The Seventeenth Biennial Exhibition of Contemporary American Oil Paintings*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1941), 45, 50; *Selected American Paintings and Embroidered Murals and Paintings on Glass*, exh. cat. (Montclair, N.J.: Montclair Art Museum, 1942), unpaginated; *Catalogue of an Exhibition of Men in Arms*, exh. cat. (Hartford, Conn.: Wadsworth Atheneum, 1943), unpaginated; *The Fifty-fourth Annual Exhibition American Paintings and Sculpture*, exh. cat. (Chicago: Art Institute of Chicago, 1943), unpaginated; J. R., "Art and Artists: Moderns Please the Timid in Show at the Art Institute," *Kansas City Star*, 12 December 1947, 33; *Exhibition of Paintings by Contemporary American Artists*, exh. cat. (Gloversville, N.Y.: Gloversville Intercultural League, 1947), unpaginated; René Arb, "The Buys Museums Call Best," *Art News* 47 (Summer 1948), 24–25, 58; Kansas City Philharmonic Orchestra Fourth Subscription Concert program, 7–8 December 1948, cover; *New Accessions USA*, exh. cat. (Colorado Springs: Colorado Springs Fine Arts Center, 1948), unpaginated; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; Lloyd Goodrich, *Edward Hopper Retrospective Exhibition*, exh. cat. (New York: Whitney

Museum of American Art, 1950), 56; Winifred Shields, "Key Role at Art Gallery Filled by Society of 500," *Kansas City Star*, 4 January 1953, 8D; Dorothea Pellett, "Fair Displays Work of Eminent Artists," *Topeka (Kans.) Daily Capital*, 9 September 1956, 17A; "Art Works Are Selected for Wide Range, Interest," *Muskegon (Mich.) Chronicle*, 25 September 1956, 21; NAMA 1959, 256; Douglas Denniston, *A Retrospective Exhibition of Oils and Watercolors by Edward Hopper*, exh. cat. (Tucson: University of Arizona Art Gallery, 1963), 11, 36; Donald L. Hoffmann, "For Friends of Art: Four Lively Paintings," *Kansas City Star*, 1 May 1966, 1F; NAMA 1973, 252; Donald Hoffmann, "Tracing the Ups and Downs of the Friends of Art," *Kansas City Star*, 19 September 1976, 4E; Gail Levin, "Hopper, un Gigante del Realismo Americano. L'America è Sola al Mondo," *BolaffiArte* (Turin, Italy) 101 (October 1980), 47–48; Gail Levin, *Edward Hopper: The Art and the Artist*, exh. cat. (New York: Whitney Museum of American Art, in association with W. W. Norton and Company, 1980), 61, 263; Gail Levin, moderator, "Artists' Panel: Joel Meyerowitz, George Segal, William Bailey," *Art Journal* 41 (Summer 1981), 151–52; *Edward Hopper, 1882–1967*, exh. cat. (London: Arts Council of Great Britain, 1981), 44; *Edward Hopper, 1882–1967: Gemälde und Zeichnungen*, exh. cat. (Munich: Schirmer/Mosel Verlag, 1981), 60; Elizabeth Shaw, "Edward Hopper Exhibition," *Maine Antique Digest* 15 (May 1987), 23A; *Edward Hopper: Early and Late Drawings, Watercolors, and Paintings*, exh. cat. (New York: Hirsch & Adler Galleries, 1987), 27–28; Peter Schjeldahl, *Edward Hopper: Light Years*, exh. cat. (New York: Hirsch & Adler Galleries, 1988), 33; NAMA 1991, 158; Sotheby's, New York, 24 September 1992, lot 195; NAMA 1993a, 249; Nancy J. Skarmecias, *The Heritage of America* (Nashville, Tenn.: Ideals Publications, 1994), 29; Gail Levin, *Edward Hopper: An Intimate Biography* (New York: Alfred A. Knopf, 1995), 325–26; Gail Levin, *Edward Hopper: A Catalogue Raisonné* (New York: Whitney Museum of American Art, in association with W.W. Norton & Company, 1995), 1:85, 2:116, 3:274–75, 4 (CD-ROM): O-313; Christie's, New York, 4 December 1996, lot 273; Gail Levin, *Hopper's Places*, 2nd ed. (Berkeley and Los Angeles: University of California Press, 1998), 98, 164; Virginia M. Meckenburg, *Edward Hopper: The Watercolors*, exh. cat. (Washington, D.C.: National Museum of American Art, in association with W.W. Norton and Company, 1999), 127, 161, 170 n.48.





JOHN DARE HOWLAND (1843–1914)

*Buffalo Hunt*, c. 1868 +  
(*Hunting Buffalo on the Plains*)

Oil on canvas  
18 × 24 in. (45.7 × 61 cm)  
Signed lower right: J.D. Howland  
Purchase: Nelson Trust, 50-48

#### TECHNICAL NOTES

The tightly woven, plain-weave linen canvas has been lined using a wax-based adhesive. All four stretcher cracks are equidistant from the edges, implying that the dimensions have not been altered. The thin, opaque, off-white ground was probably commercially applied. Infrared reflectography reveals several loosely sketched graphite lines beneath the two foreground figures and their horses. This drawing indicates that Howland shifted the proper right arm of the white horse's rider slightly to the right in the overlying painting. Howland rendered the painting with layers of opaque paint and transparent glazes. While the upper half is thinly painted, the lower half has a low impasto. Thin, red paint strokes are present on top of the orange paint of Howland's signature. Although abraded, digital imaging suggests that this red paint may have read "A. F. Taft N.Y. / 1852." Mechanical cracks pass through both the orange and red paint of the signatures; however, the red paint was clearly applied on top. The orange paint used in the signature also seems to have been integrated into the rendering of the foreground foliage, further verifying that Howland's signature was applied first. Fine mechanical cracking has developed overall, and fine vertical cracks are evident in the sky. Paint abrasion is visible in the figures and the central region of the painting. Discolored varnish residues remain in the interstices of the paint, and vertical streaks in the sky may be the result of ground staining. A small indentation in the paint is located below the central buffalo's proper right hind leg. Fine retouch is scattered throughout the sky, and two large areas of retouch are visible in the central sky, possibly covering a small, mended horizontal tear. The varnish, which is probably synthetic, has a moderately high sheen.

#### PROVENANCE

(Carl Lindborg, Newton Square, Pa.); to NAMA, 1950.

#### RELATED WORK

Felix O. C. Darley, *The Buffalo Hunt*, c. 1858, wood engraving, 5 × 9 in. (12.7 × 22.9 cm), illustrated in "Pictures of Indian Life," *Harper's Weekly* 2 (1 May 1858), 281.

#### EXHIBITIONS

Joslyn Art Museum, Omaha, Neb., *Life on the Prairie: The Artist's Record*, 12 May–4 July 1954, unnumbered; Kansas State College, Manhattan, *Fine Arts Festival*, 28 April–8 May 1955, unnumbered; Coe College, Cedar Rapids, Iowa, *Midwest Heritage Conference*, 5–7 April 1956, unnumbered (as *Hunting Buffalo on the Plains*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Last Frontier*, 5–17 October 1957, no. 24 (as *Hunting Buffalo on the Plains*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Charles H. MacNider Museum, Mason City, Iowa, *19th-Century American Art and Crafts: Selections from the Collections of the Nelson Gallery-Atkins Museum*, 17 August–14 September 1975, no cat. (as *Hunting Buffalo on the Plains*); Nelson-Atkins Museum of Art, Kansas City, Mo., *Genre*, 5 April–15 May 1983, no. 43 (as *Hunting Buffalo on the Plains*).

#### REFERENCES

"Masterpiece of the Month," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 17 (January 1951), unpaginated; "Painting of the 'Buffalo Hunt' at Nelson Gallery," 9 January 1951, clipping, Scrapbook, NAMA Archives; Landon Laird, "Town," 26 January 1951, clipping, Scrapbook, NAMA Archives; Kate Howland Charles, "Jack Howland, Pioneer Painter of the Old West," *Colorado Magazine* 29 (July 1952), 170–71; *Life on the Prairie: The Artist's Record*, exh. cat. (Omaha, Neb.: Joslyn Art Museum, 1954), 8; *Fine Arts Festival*, exh. cat. (Manhattan: Kansas State College, 1955), unpaginated; *The Last Frontier*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1957), 25 (as *Hunting Buffalo on the Plains*); E. D. Stahaker, "John Howland, Peacemaker and Painter," *Kansas City Times*, 9 November 1957, 40 (as *Hunting Buffalo on the Plains*); NAMA 1959, 256; Nolie Mumey, *The Art and Activities of John Dare (Jack) Howland: Painter, Soldier, Indian Trader, and Pioneer* (Boulder, Colo.: Johnson Publishing Co., 1973), 152–53 (as *Hunting Buffalo on the Plains*); NAMA 1973, 252; Richard Leet, "Artists Formed Early Personalities," *Globe-Gazette* (Mason City, Iowa), 19 August 1975, 7 (as *Hunting Buffalo on the Plains*); Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1031, 1033–34 (as *Hunting Buffalo on the Plains*); *Genre*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 17 (as *Hunting Buffalo on the Plains*); NAMA 1991, 111–13 (as *Hunting Buffalo on the Plains*).



WILLIAM MORRIS HUNT (1824–1879)

*Landscape*, 1875 ±

Oil on linen

23½ × 33¼ in. (58.7 × 84.5 cm)

Signed with monogram and dated lower left: WM 75

Gift of Prof. Samuel Eliot Morison, 34-38

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas is unlined, although a second, apparently original, layer of coarse fabric is placed between the canvas and the stretcher, also likely original. The two layers of fabric share a single set of tack holes. Hunt applied an opaque, muted pink imprimatura above the off-white ground, and it remains visible in scattered areas throughout the composition, particularly at the horizon. The landscape consists of thin, opaque paint in the sky and washes, scumbles, and transparent glazes in the lower half of the painting. Thick paint, applied loosely, defines the trees. Mechanical cracks have developed overall and a small amount of traction cracking has formed in the central foreground. Paint abrasion is evident in the center and foreground, exposing the topmost canvas threads. The grid pattern of the weave is prominent in these areas and breaks up the thin brushwork in these dark areas. A few small tears are present on the outer edges, where the canvas folds over to the tacking margin. A small amount of retouch is scattered throughout. The varnish, which is probably synthetic, has a moderately high sheen.

#### PROVENANCE

To estate of the artist; Emily Marshall Eliot Morison, Boston, by 1914; to Samuel Eliot Morison (son of Emily Marshall Eliot Morison), Boston, by descent, 1925; to NAMA, 1934.

#### EXHIBITION

Metropolitan Museum of Art, New York, *Loan Collection of Paintings*, April–October 1880, no cat.

#### REFERENCES

"Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 25; NAMA 1941, 166; NAMA 1959, 256; NAMA 1973, 252.



PETER HURD (1904–1984)

*José Herrera*, 1938 ±

(*Portrait of José; Portrait of a Cowhand; Portrait*)

Tempera on panel

48 × 46½ in. (121.9 × 118.1 cm)

Signed, inscribed, and dated lower left: PETER HURD / EN SAN PATRICIO / 1938

Gift of Mr. and Mrs. Robert B. Fizzell through the Friends of Art, 39-35

#### TECHNICAL NOTES

The pressboard panel has not been altered. The somewhat thick, opaque, bright white ground layer, likely gesso, was applied by the artist. Hurd incised the wet ground layer to produce a textured surface, particularly in the mountain range. He also appears to have applied thin, transparent washes of brown and green paint to tone the gesso layer. Above these layers, he loosely outlined the figure and mountains with paint strokes and applied hatching lines to areas of shadow. The portrait was executed using multiple layers of opaque and transparent paint. In the face, Hurd added fine paint strokes with cross-hatching in a somewhat traditional tempera technique. Very little white paint appears on the surface; most of the white areas were achieved with sgraffito. The paint layer does not have quite enough medium in it. Consequently, there is poor adhesion between the ground and paint layers. Pinpoint losses of paint and numerous areas of retouch are scattered throughout. The retouch appears to be tempera and follows the direction of the original brushstrokes, suggesting it was applied by the artist. The matte varnish, possibly a glair coating, was selectively applied, possibly in the frame, causing an uneven sheen.

#### PROVENANCE

To (Mrs. Cornelius J. Sullivan Gallery, New York, 1939); to Mr. and Mrs. Robert B. Fizzell, Kansas City, Mo., 1939; to NAMA, 1939.

#### EXHIBITIONS

Whitney Museum of American Art, New York, 1938 *Annual*

*Exhibition of Contemporary American Painting*, 2 November–11 December 1938, no. 65; Mrs. Cornelius J. Sullivan Gallery, New York, *Exhibition of Paintings and Drawings by Peter Hurd*, 11–29 April 1939, no. 22 (as *Portrait*); California Palace of the Legion of Honor, San Francisco, *Contemporary American Painting*, 17 May–17 June 1945, unnumbered; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection, William Rockhill Nelson Gallery and Atkins Museum, Kansas City*, 22 April–6 May 1956, no cat.; Kansas Free Fair, Topeka, 8–13 September 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.; Amon Carter Museum of Western Art, Fort Worth, *Peter Hurd Retrospective Exhibition*, 21 October 1964–22 February 1965 (traveled), unnumbered; California Palace of the Legion of Honor, San Francisco, *Contemporary American Painting*, 16 January–22 February 1965, no cat.; Oklahoma Museum of Art at Red Ridge, Oklahoma City, *Peter Hurd*, 24 November–31 December 1968, no. 2; Birger Sandzén Memorial Gallery, Lindsborg, Kans., *70th Annual Midwest Art Exhibition*, 30 March–27 April 1969, no cat.; Joslyn Art Museum, Omaha, Neb., *The Thirties Decade: American Artists and Their European Contemporaries*, 10 October–28 November 1971, no. S9; Museum of Fine Arts, Houston, *Days on the Range: Artists in the American West*, 5 February–5 March 1972, no. 35 (as *Portrait of Jose Herrera*); Brandywine River Museum, Chadds Ford, Pa., *Brandywine West*, 18 January–18 May 1975, no cat.; Brandywine River Museum, Chadds Ford, Pa., *Peter Hurd: A Portrait Sketch from Life*, 15 January–22 May 1977, no. 43 (as *Portrait of Jose*); Phoenix Art Museum, Ariz., *Peter Hurd: Insight to a Painter*, 25 March–21 August 1983 (traveled), no. 11.

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HENRY INMAN (1801–1846)

*Mother and Son*, c. 1840

Oil on canvas  
22 × 15 $\frac{3}{4}$  in. (55.9 × 40.3 cm)  
Purchase: Nelson Trust, 33/4/2

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been lined, probably using a glue-based adhesive. The tacking margins have been removed, but stretcher cracks are present on all four sides, suggesting that the dimensions have probably not been altered. The opaque, off-white ground was thinly applied. Inman rendered the portrait with thin, fluid, opaque paint and transparent glazes, applying somewhat thicker paint to the details. He overpainted a third flower at the left edge. Pentimenti of a stem and multiple leaves are evident in this region as well. The painting has been extensively retouched during at least two restoration campaigns. The entire foreground, right edge, and nearly half of the trees are overpainted with broad retouch, presumably to cover paint abrasion. Both figures also contain retouch, although it is more carefully applied. The extensive retouch makes it difficult to evaluate the condition of the original paint layer. Prominent mechanical cracks with moderate cupping have developed overall. The crack pattern consists of diagonal cracks at each corner that gradually become horizontal toward the center of the painting. Garland cracks on the right and left edges were caused by the tacks at the tacking margin. The natural resin varnish is discolored and unsaturated, resulting in an overall tonality shift and a hazy appearance in dark areas. Discolored residues from an earlier natural resin varnish may also be present.

#### PROVENANCE

Possibly Prosper M. Wetmore, New York, by 1846; Charles Henry Hart, Philadelphia; Mrs. Benjamin Thaw, New York; to (American

Art Association, New York, 10 May 1916, lot 159); to Thomas E. Benjamin, New York, 1916; to Daniel W. Patterson, New York, by 1932; to (Newhouse Galleries, New York and St. Louis, 1932); to NAMA, 1933.

#### EXHIBITIONS

Possibly American Art-Union, New York, *Works by the Late Henry Inman*, 1846, either no. 104 or 105 (as *Cabinet Groups*); American Art Association, New York, *Nearly Three Hundred Valuable Paintings by Ancient and Modern Masters*, 4–11 May 1916, no. 159; Winfield High School, Kans., 19 October–14 November 1936, no cat.; Wichita Art Museum, Kans., ["Children in Art"], December 1937, no cat.; Spooner Museum of Art, University of Kansas, Lawrence, *Summer Loan Exhibition*, mid-June–November 1955, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Charles H. MacNider Museum, Mason City, Iowa, *19th-Century American Arts and Crafts: Selections from the Collections of the Nelson Gallery-Atkins Museum*, 17 August–14 September 1975, no cat.

#### REFERENCES

Possibly *Catalogue of Works by the Late Henry Inman, with a Biographical Sketch: Exhibition for the Benefit of His Widow and Family*, exh. cat. (New York: Van Norden & King, 1846), 20 (as *Cabinet Groups*); "Hassam Painting Leads in Art Sale," *New York Times*, 11 May 1916, 9; American Art Association, *Illustrated Catalogue of Nearly Three Hundred Valuable Paintings by Ancient and Modern Masters*, exh. cat. (New York: American Art Galleries, 1916), unpaginated; Florence N. Levy, *American Art Annual* (Washington, D.C.: American Federation of Arts, 1916), 13:359; "The Acquisitions," *Art Digest* 8 (1 December 1933), 21; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 137; "Display Famed Paintings Here," *Wichita (Kans.) Beacon*, 5 December 1937, B7; NAMA 1941, 166; "Art Sets Fashion Key: Paintings to Be Displayed in Mindlin's Style Event," *Kansas City Star*, [1948], clipping, Scrapbook, NAMA Archives; "Mother's Role," 26 May 1957, clipping, Scrapbook, NAMA Archives; NAMA 1959, 256; NAMA 1973, 252; Richard Leet, "Artists Formed Early Personalities," *Globe-Gazette* (Mason City, Iowa), 29 August 1975; NAMA 1991, 35–36.





GEORGE INNESS (1825–1894)

*Brush Burning*, 1884 ±  
(*The Brush Burners*)

Oil on canvas  
20¼ × 30½ in. (51.4 × 77.5 cm)  
Signed and dated lower left: G. Inness 1884  
Gift of Albert R. Jones, 42–47

#### TECHNICAL NOTES

The original plain-weave canvas, which has numerous slubs and irregularities, has been lined with a glue-based adhesive, and the tacking margins have been removed. Over the opaque, off-white ground, Inness appears to have applied a transparent, black imprimatura overall. Above this dark layer, which remains visible in the tree trunks and parts of the middle ground, he applied thin, opaque layers of blue paint to the sky using a stiff-bristled brush. Inness rendered the landscape indirectly with thin layers of fluid, medium-rich, opaque paint and transparent glazes. He incised a few lines into the wet paint in the foreground and in the branches of the tree on the left. Residues of a discolored natural resin varnish are evident in the light regions of the sky and at the edges. A very small amount of retouch is located on the edges. The impasto is slightly flattened owing to the lining technique. The varnish is most likely synthetic and has a semigloss sheen.

#### PROVENANCE

To Thomas B. Clarke, New York, by March 1898; to (American Art Association, February 1899); to James Quinlan, Greenwich, Conn., 17 February 1899; to John Harsen Rhoades, New York, by 1903; to John Harsen Rhoades Jr., by descent, 1906; (John Levy Galleries, New York, by June 1935); (Milch Galleries, New York, by February 1936); Albert R. and Mabel N. Jones, Kansas City, Mo., by 1942; to NAMA, 1942.

#### RELATED WORK

*Silvery Autumn*, 1886, oil on canvas, 20¼ × 30 in. (51.4 × 76.2 cm), private collection.

#### EXHIBITIONS

Union League Club, New York, *The Paintings of Two Americans*, 11 March–11 November 1898, no. 16; American Art Association, New York, *The Private Art Collection of Thomas B. Clarke*, 1–18 February 1899, no. 331; Lotus Club, New York, *Exhibition of American Paintings from the Collection of John Harsen Rhoades, Esq.*, 31 January–February 1903, no. 21; Lotus Club, New York, *Exhibition of American Paintings from the Collection of John Harsen Rhoades, Esq.*, 23 December 1905–January 1906, no. 33 (as *The Brushburners*); Lotus Club, New York, *Exhibition of American Paintings from the Collection of the Late John Harsen Rhoades, Esq.*, 31 January–February 1914, no. 27 (as *The Brushburners*); Buffalo Fine Arts Academy, Albright Art Gallery, N.Y., *George Inness Centennial Exhibition, 1825–1925*, 13 October–30 November 1925, no. 55 (as *The Brush Burners*); M.H. de Young Memorial Art Museum and California Palace of the Legion of Honor, San Francisco, *Exhibition of American Painting*, 7 June–7 July 1935, no. 139; Milch Galleries, New York, *Important Exhibition of 19th and 20th Century American Painters*, 3–29 February 1936, no. 10; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Inness, Exhibition from the Collection and in Memory of Mr. and Mrs. Albert R. Jones*, 11–31 December 1958, no cat. (as *The Brush Burners*); Paine Art Center, Oshkosh, Wis., *A Retrospective Exhibition of Paintings by George Inness*, 2–28 October 1962, no. 21 (as *The Brush Burners*); University Art Museum, University of Texas, Austin, *The Paintings of George Inness (1844–94)*, 12 December 1965–30 January 1966, no. 94; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

#### REFERENCES

*The Paintings of Two Americans*, exh. cat. (New York: Union League Club, 1898), unpaginated; "Clarke Pictures Bring \$234,495," *New York Herald*, 18 February 1899, 12; "The T.B. Clarke Art Sale," *New York Times*, 18 February 1899, 4; *Catalogue of the Private Art Collection of Thomas B. Clarke*, New York, exh. cat. (New York: American Art Galleries, 1899), 71; "Paintings at the Lotus," *New York Times*, 31 January 1903, 2; "Art," January 1903, clipping, Inness Papers, Archives of American Art, Smithsonian Institution; *Exhibition of American Paintings from the Collection of John Harsen Rhoades, Esq.*, exh. cat. (New York: Lotus Club, 1903), 6; *Exhibition of American Paintings from the Collection of John Harsen Rhoades, Esq.*, exh. cat. (New York: Lotus Club, 1905), 4 (as *The Brushburners*); "Inness," *Masters in Art* 9 (June 1908), 41, 253; "American Pictures at the Lotus Club," *New York Times*, 30 January 1914, 8 (as *The Brushburners*); *Exhibition of American Paintings from the Collection of the Late John Harsen Rhoades, Esq.*, exh. cat. (New York: Lotus Club, 1914), 5 (as *The Brushburners*); *George Inness Centennial Exhibition, 1825–1925*, exh. cat. (Buffalo, N.Y.: Buffalo Fine Arts Academy, Albright Art Gallery, 1925), 12 (as *The Brush Burners*); *Exhibition of American Painting*, exh. cat. (San Francisco: Press of H.S.

Crocker, 1935), unpaginated; Edward Alden Jewell, "Two Shows Exhibit Art by Americans," *New York Times*, 4 February 1936, 19; *Important Exhibition of 19th and 20th Century American Painters*, exh. cat. (New York: Milch Galleries, 1936), unpaginated; "George Inness, Exhibition from the Collection and in Memory of Mr. and Mrs. Albert R. Jones," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 1 (December 1958), 20 (as *The Brush Burners*); NAMA 1959, 256 (as *The Brush Burners*); *A Retrospective Exhibition of Paintings by George Inness*, exh. cat. (Oshkosh, Wisc.: Paine Art Center, 1962), unpaginated (as *The Brush Burners*); LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné* (Austin: University of Texas Press, 1965), 276, no. 1109; *The Paintings of George Inness (1844–94)*, exh. cat. (Austin: University Art Museum, University of Texas, 1965), 33; Lois Marie Fink, "The Role of France in American Art, 1850–1870," Ph.D. diss., University of Chicago, 1970, vi, 83, 558–59; Nicolai Cikovsky Jr., *George Inness* (New York: Praeger, 1971), 12, no. 70; NAMA 1973, 252 (as *Brush Burners*); H. Barbara Weinberg, "Thomas B. Clarke: Foremost Patron of American Art from 1872 to 1899," *American Art Journal* 8 (May 1976), 77; Nicolai Cikovsky Jr., *The Life and Work of George Inness* (New York: Garland Publishing, 1977), ix, 285, fig. 91 (as *The Brush Burners*); Cecilia E. CeCe Bullard, "Why Not Goochland? George Inness and Goochland County," *Goochland County (Va.) Historical Society Magazine* 20 (July–August 1988), 30 (as *The Brush Burners*); NAMA 1991, 96–97 (as *The Brush Burners*); Rachel Ziady DeLue, *George Inness and the Science of Landscape* (Chicago: University of Chicago Press, 2004), 178, 180 (as *The Brush Burners*).



#### GEORGE INNESS (1825–1894)

*Looking Over the Hudson at Milton*, c. 1886–88 ÷  
(*Overlooking the Hudson at Milton*)

Oil on canvas  
27<sup>3</sup>/<sub>16</sub> × 22 in. (68.7 × 55.9 cm)  
Signed and dated lower right: G. Inness / 1888.  
Purchase: Nelson Trust, 33–57

#### TECHNICAL NOTES

The twill canvas has been lined using a glue-based adhesive, and the tacking edges have been removed. A curve of the canvas at the bottom edge suggests that this edge is original, but it is difficult to determine whether the other dimensions have been altered. Inness rendered the landscape indirectly over the off-white ground, using opaque paint and a few transparent, brown glazes in the shadows of the trees. The consistency of the paint ranges from pastelike in the trees, foreground foliage, and steamboat to thin and fluid. Inness also applied dry brushstrokes, emphasizing the textures of the underlying paint and canvas weave. An incised scribble in the paint is present near the figure. Infrared reflectography reveals that Inness painted over the figure's bell-shaped hat, changing its shape, and reduced the width of the smokestack. The color and pigment of the signature and date do not match, suggesting they were added at different times. A small amount of fine mechanical cracking has developed in the sky, and a small amount of retouch is present throughout. Museum conservation staff treated the painting in 1988, at which time a discolored natural resin varnish was removed, paint losses were filled and retouched, and a synthetic varnish with a moderately high sheen was added.

#### PROVENANCE

To estate of the artist, New Jersey, 1894; to (Fifth Avenue Art Galleries, New York, 12–14 February 1895); to Artemisia Stace

Lascell, Charlotte, N.Y., February 1895; (George Ainslie, New York, by November 1913); (M. Knoedler & Co., New York, by July 1919); (Findlay Galleries, New York, by 1933); to NAMA, 1933.

## RELATED WORKS

*Landscape*, c. 1883, oil, 17 × 13 in. (43.2 × 33 cm), location unknown, illustrated in LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné* (Austin: University of Texas Press, 1965), 273, no. 1101; etching, c. 1880, location unknown, illustrated in S. G. W. Benjamin, *Our American Artists* (Boston: D. Lothrop & Co., 1881), 36.

## EXHIBITIONS

American Fine Arts Society, New York, *Exhibition of the Paintings Left by the Late G. Inness*, 27 December 1894–1 February 1895, no. 229; Fifth Avenue Art Galleries, New York, *Paintings by the Late George Inness, N.A.*, 2–14 February 1895, no. 226; Detroit Museum of Art, *Retrospective and Comparative Exhibition of Paintings by the Late George Inness, N.A. and a Few Examples of the Late A.H. Wyant from the George H. A[inslie] Collection*, 1–30 November 1913, no. 22 (as *Looking Over the Hudson, Milton*); Memorial Art Gallery, Rochester, N.Y., *Exhibition of Paintings by George Inness, N.A., Alexander H. Wyant, N.A., Aston Knight*, 6–26 January 1914, no. 17 (as *Looking Over the Hudson, Milton*); City Art Museum of St. Louis, *An Exhibition of Paintings by George Inness, N.A., and Alexander H. Wyant, N.A.*, February 1914, no. 18 (as *Looking Over the Hudson, Milton*); Museum of History, Science and Art, Los Angeles, *Paintings by the Late George Inness, N.A. from the Geo. H. Ainslie Collection*, 13–31 March 1915, no. 12 (as *Looking Over the Hudson, Milton*); M. Knoedler Gallery, New York, [*Exhibition of American Paintings*], July–August 1919, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Special Exhibition of American Landscape Paintings*, June 1939, no cat.; Paine Art Center, Oshkosh, Wis., *A Retrospective Exhibition of Paintings by George Inness, 2–28 October 1962*, no. 22 (as *Overlooking the Hudson at Milton*); Minneapolis Institute of Arts, *Four Centuries of American Art*, 27 November 1963–19 January 1964, unnumbered (as *Overlooking the Hudson at Milton*); Lowe Art Museum, University of Miami, Coral Gables, Fla., *19th Century American Topographic Painters*, 21 November 1974–5 January 1975, no. 71 (as *Overlooking the Hudson at Milton*); Charles H. MacNider Museum, Mason City, Iowa, *19th-Century American Arts and Crafts*, 17 August–14 September 1975, no cat. (as *Overlooking the Hudson at Milton*); Oakland Art Museum, Calif., *George Inness Landscapes: His Signature Years, 1884–1894*, 28 November 1978–15 April 1979 (traveled), unnumbered (as *Overlooking the Hudson at Milton*); National Gallery of Art, Washington, D.C., *Post-Impressionism: Cross-Currents in European and American Painting, 1880–1906*, 25 May–1 September 1980, no. 250 (as *Overlooking the Hudson at Milton*); Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, N.Y.,

*Charmed Places: Hudson River Artists and Their Houses, Studios, and Vistas*, 17 April 1988–11 June 1989 (traveled), no. 60 (as *Overlooking the Hudson at Milton*).

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American Fine Arts Society, *Exhibition of the Paintings Left by the Late G. Inness*, exh. cat. (New York: Republic Press, 1894), 48; “End of the Inness Sale,” *New York Times*, 15 February 1895, 4 (as *Looking Over the Hudson*); “The George Inness Sale,” *Collector* 6 (15 February 1895), 131; “Sale of Inness’ Works Ended,” *New York Herald*, 15 February 1895, 9; Fifth Avenue Art Galleries, New York, 12–14 February 1895, lot 226; Alfred Trumble, *George Inness, N.A.: A Memorial of the Student, the Artist and the Man* (New York: Collector, 1895), 50; *Retrospective and Comparative Exhibition of Paintings by the Late George Inness, N.A. and a Few Examples of the Late A.H. Wyant from the George H. A[inslie] Collection*, exh. cat. (Detroit: Detroit Museum of Art, 1913), 15 (as *Looking Over the Hudson, Milton*); *Exhibition of Paintings by George Inness, N.A., Alexander H. Wyant, N.A., Aston Knight*, exh. cat. (Rochester, N.Y.: Memorial Art Gallery, 1914), 5 (as *Looking Over the Hudson, Milton*); *An Exhibition of Paintings by George Inness, N.A., and Alexander H. Wyant, N.A.*, exh. cat. (St. Louis: City Art Museum of St. Louis, 1914), 11 (as *Looking Over the Hudson, Milton*); *Paintings by the Late George Inness, N.A. from the Geo. H. Ainslie Collection*, exh. cat. (Los Angeles: Museum of History, Science and Art, 1915), unpaginated (as *Looking Over the Hudson, Milton*); “Summer Exhibition of American Paintings,” *New York Times*, 20 July 1919, 71; “The Acquisitions,” *Art Digest* 8 (1 December 1933), 21 (as *Overlooking the Hudson at Milton*); “The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings,” *Art News* 32 (9 December 1933), 28 (as *Overlooking the Hudson at Milton*); NAMA 1933, 126, 137 (as *Overlooking the Hudson at Milton*); “Art,” *Kansas City Star*, 30 August 1936, 10A (as *View of the Hudson at Milton*); *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1 September 1936), 2 (as *View of the Hudson at Milton*); [Henry] C. [Haskell], “Art and Artists,” *Kansas City Star*, 9 June 1939, 17 (as *Steamboat on the Hudson*); Winifred Shields, “Traditional New England Scenes Attract Artists Year after Year,” *Kansas City Star*, 15 August 1952, 20 (as *Overlooking the Hudson at Milton*); NAMA 1959, 256 (as *Overlooking the Hudson at Milton*); James Thomas Flexner, *That Wilder Image* (Boston: Little, Brown and Company, 1962), 323 (as *Overlooking the Hudson at Milton*); *A Retrospective Exhibition of Paintings by George Inness*, exh. cat. (Oshkosh, Wis.: Paine Art Center, 1962), unpaginated (as *Overlooking the Hudson at Milton*); *Four Centuries of American Art*, exh. cat. (Minneapolis: Minneapolis Institute of Arts, 1963), unpaginated (as *Overlooking the Hudson at Milton*); LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné* (Austin: University of Texas Press, 1965), 320, no. 1274 (as *Looking Over the Hudson, at Milton*); Alfred Werner, *Inness Landscapes* (New York: Watson-Guption Publications, 1973), 76–77 (as *Overlooking the Hudson at Milton*); NAMA 1973, 252

(as *Overlooking the Hudson at Milton*); *19th Century American Topographic Painters*, exh. cat. (Coral Gables, Fla.: Lowe Art Museum, 1974), 7, 15, 63 (as *Overlooking the Hudson at Milton*); Nicolai Cikovsky Jr., *The Life and Work of George Inness* (New York: Garland Publishing, 1977), ix, fig. 93 (as *Overlooking the Hudson at Milton*); Marjorie Dakin Arkelian, *George Inness Landscapes: His Signature Years, 1854–1894*, exh. cat. (Oakland, Calif.: Oakland Art Museum, 1978), 57 (as *Overlooking the Hudson at Milton*); *Post-Impressionism: Cross-Currents in European and American Painting, 1880–1906*, exh. cat. (Washington, D.C.: National Gallery of Art, 1980), 223 (as *Overlooking the Hudson at Milton*); Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1039 (as *Overlooking the Hudson at Milton*); Bonnie Langston, "Hudson River School in Session at Bard," *Kingston* (N.Y.) *Daily Freeman*, 29 May 1988, 36 (as *Overlooking the Hudson at Milton*); Harold Faber, "The Legacy of the Hudson River School," *New York Times*, 10 June 1988, C1; "Utopian Landscapes, the Hudson River Valley and Its Artists," *Country Inns, Bed and Breakfast* 2 (June–July 1988), 32–33 (as *Overlooking the Hudson at Milton*); *Charmed Places: Hudson River Artists and Their Houses, Studios, and Villas*, exh. cat. (New York: Edith C. Blum Art Institute, Bard College, and Vassar College Art Gallery, in association with Harry N. Abrams, 1988), 75, 127 (as *Overlooking the Hudson at Milton*); NAMA 1988, 115, 122–23 (as *Overlooking the Hudson at Milton*); NAMA 1991, 97–98 (as *Overlooking the Hudson at Milton*); NAMA 1993a, 238 (as *Overlooking the Hudson at Milton*); May Brawley Hill, *Furnishing the Old Fashioned Garden: Three Centuries of American Summerhouses, Dovecotes, Pergolas, Privies, Fences and Birdhouses* (New York: Harry N. Abrams, 1998), 87 (as *Overlooking the Hudson at Milton*).



#### GEORGE INNESS (1825–1894)

##### *Old Farm—Montclair, 1893* †

(*The Old Farm, Early Moon*; *Old Farm—Moonrise*)

Oil on plywood  
 30 × 49½ in. (76.2 × 124.5 cm)  
 Signed and dated lower right: G. Inness 1893  
 Purchase: Nelson Trust, 39-21

#### TECHNICAL NOTES

The slightly convex plywood panel has been primed with an opaque, off-white ground. A medium brown wash is visible beneath the paint of the upper left quadrant, and a green wash is present beneath the paint of the foreground. A fine paint stroke, visible with infrared reflectography, suggests that Inness marked the roofline of the largest building before rendering the landscape with dry, stippled brushwork and interlayered opaque paint and transparent glazes. The composition is thinly painted overall, but thicker paint is visible in the moon and buildings. Brushwork is pronounced, and brush hairs are embedded in the paint. Fine, vertical, mechanical cracks have formed overall, and a small amount of fine paint wrinkling is evident in the central region. Under magnification, the two-inch-long black horizontal near the birdhouse in the upper right is visible within the numerous mechanical cracks, indicating that it is an accretion. During an early restoration, before the Museum acquired the painting, the panel was thinned and attached to an additional panel support. During a 1978 restoration, Museum conservation staff removed a cradle, repaired splits in the plywood, removed surface grime, and added a layer of synthetic varnish. During a second treatment in 1984, discolored natural resin and synthetic varnish were removed, a few small paint losses were filled, and another synthetic varnish added.

#### PROVENANCE

To estate of the artist, New Jersey, 1894; to (Fifth Avenue Art Galleries, New York, February 1895); to William T. Evans, Montclair, N.J., February 1895; to private collection, by gift, 1895; (George Ainslie, New York, by 1920—at least March 1929); (Milch Galleries, New York, after 1931); Albert R. Jones, Kansas City, Mo.; to NAMA, 1939.



## EXHIBITIONS

American Fine Arts Society, New York, *Exhibition of the Paintings Left by the Late G. Inness*, 27 December 1894–1 February 1895, no. 41 (as *The Old Farm*); Fifth Avenue Art Galleries, New York, *Paintings by the Late George Inness, N.A.*, 2–14 February 1895, no. 209 (as *The Old Farm*); Ainslie Galleries, New York, ["Inness, Martin, Wyant, Homer, Murphy"], May 1920, no cat.; Atlanta Art Association, *Landscape into Art*, 6–25 February 1962, no. 40 (as *Old Farm—Montclair*); Montclair Art Museum, N.J., *George Inness of Montclair*, 12 January–16 February 1964, no. 52 (as *Old Farm at Montclair*); University of New Mexico Art Gallery, Albuquerque, *Impressionism in America*, 9 February–5 May 1965 (traveled), no. 29 (as *The Old Farm—Montclair*); Tucson Art Center, Ariz., *George Inness, 1825–1894: Paintings by an American Landscapist*, 29 November 1965–2 January 1966, unnumbered (as *Old Farm, Montclair*); Oakland Museum, Calif., *George Inness Landscapes: His Signature Years, 1884–1894*, 28 November 1978–15 April 1979 (traveled), unnumbered (as *The Old Farm, Montclair*); San Jose Museum of Art, Calif., *The United States and the Impressionist Era*, 17 November 1979–9 January 1980, unnumbered (as *The Old Farm—Montclair*); Los Angeles County Museum of Art, *George Inness*, 1 April 1985–7 September 1986 (traveled), no. 60 (as *The Old Farm, Montclair*).

## REFERENCES

American Fine Arts Society, *Exhibition of the Paintings Left by the Late G. Inness*, exh. cat. (New York: Republic Press, 1894), 32 (as *The Old Farm*); "End of the Inness Sale," *New York Times*, 15 February 1895, 4 (as *Old Farm*); "The George Inness Sale," *Collector* 6 (15 February 1895), 131 (as *The Old Farm*); "Sale of Inness' Works Ended," *New York Herald*, 15 February 1895, 9 (as *The Old Farm*); Fifth Avenue Art Galleries, New York, 12–14 February 1895, lot 209 (as *The Old Farm*); "At Ainslie Gallery," *American Art News* 18 (29 May 1920), 1 (as *The Old Farm—Moonrise*); Ameen Rihani, "Landscape Painting in America: Part I," *International Studio* 70 (May 1920), 61, 64 (as *Old Farm at Montclair*); "Ainslie, Old Masters and American Paintings," advertisement, *International Studio* 92 (March 1929), 97 (as *The Old Farm*); "Masterpiece for March at Gallery," *Kansas City Journal*, 3 March 1940, 7; "Masterpiece of the Month," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 6 (March 1940), 3–4; Carol Rothschild, "Recent Museum Acquisitions," *Parnassus* 12 (May 1940), 49; NAMA 1941, 149, 156, 166 (as *The Old Farm, Montclair* and *The Old Farm, Montclair*); NAMA 1949, 202 (as *The Old Farm, Montclair*); NAMA 1959, 256 (as *The Old Farm—Montclair*); *Landscape into Art*, exh. cat. (Atlanta: Atlanta Art Association, 1962), unpaginated (as *Old Farm—Montclair*); *George Inness of Montclair*, exh. cat. (Montclair, N.J.: Montclair Art Museum, 1964), unpaginated (as *Old Farm at Montclair*); *Impressionism in America*, exh. cat. (Albuquerque: Art Gallery, University of New Mexico, 1965), 36–37 (as *The Old Farm—Montclair*); *George Inness, 1825–1894: Paintings*

*by an American Landscapist*, exh. cat. (Tucson, Ariz.: Tucson Art Center, 1965), unpaginated (as *Old Farm, Montclair*); LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné* (Austin: University of Texas Press, 1965), 379, no. 1457 (as *The Old Farm*); William H. Treuttner, "William T. Evans, Collector of American Paintings," *American Art Journal* 3 (Fall 1971), 75; Nicolai Cikovsky Jr., *George Inness* (New York: Praeger, 1971), 12, no. 90 (as *Old Farm, Montclair*); NAMA 1973, 252 (as *The Old Farm—Montclair*); Nicolai Cikovsky Jr., *The Life and Work of George Inness* (New York: Garland Publishing, 1977), xi, 332 (incorrectly numbered as fig. 112), 366, fig. 122 (as *Old Farm, Montclair*); Marjorie Dakin Arkelian, *George Inness Landscapes: His Signature Years, 1884–1894*, exh. cat. (Oakland, Calif.: Oakland Art Museum, 1978), 61 (as *The Old Farm, Montclair*); Dan Gheno, "Inness Art," *News and Review* (Santa Barbara, Calif.), 15 February 1979, 16 (as *The Old Farm—Montclair*); *The United States and the Impressionist Era*, exh. cat. (San Jose, Calif.: San Jose Museum of Art, 1980), unpaginated (as *The Old Farm—Montclair*); Nicolai Cikovsky Jr. and Michael Quick, eds., *George Inness*, exh. cat. (Los Angeles: Los Angeles County Museum of Art, 1985), 196–97 (as *The Old Farm, Montclair*); NAMA 1991, 98 (as *Old Farm—Montclair*); Nicolai Cikovsky Jr., *George Inness* (New York: Harry N. Abrams, 1993), 115 (as *Old Farm, Montclair*); "Art Notes," *Kansas City Star*, 4 July 1999, J8; *The American Art Book* (London: Phaidon, 1999), 221 (as *Old Farm—Montclair*); *A Connecticut Place: Weir Farm, an American Painter's Rural Retreat*, exh. cat. (Wilton, Conn.: Weir Farm Trust, 2000), 54–55; Rachel Ziady DeLue, *George Inness and the Science of Landscape* (Chicago: University of Chicago Press, 2004), 183–84, 215 (as *Old Farm, Montclair*).



ALEXANDER JAMES (1890–1946)

*Sandy*, 1942

(*Portrait Head of A.R.J.*)<sup>1</sup>

Oil on Masonite

21<sup>3</sup>/<sub>16</sub> × 18<sup>1</sup>/<sub>16</sub> in. (55.4 × 45.9 cm)

Signed and dated lower left: Alexander James / 1942

Gift of Mr. and Mrs. Fred Cameron Vincent in memory of

Mr. and Mrs. Irwin Kirkwood, 44-46

#### TECHNICAL NOTES

James applied an opaque, off-white, stippled ground to the Masonite panel. He added a light gray-brown imprimatura before sanding the surface slightly in some areas. The artist appears to have outlined the jacket and possibly the head of the figure with dark brown paint before rendering the portrait with loose brushwork and opaque paint. The white and brown tones of the ground and imprimatura remain evident in the face, as does the stippled texture of the ground. James appears to have reduced the height of the proper right collar, and the red paint remains visible underneath the background paint. One small loss of paint has occurred at the center left edge. The painting appears to be unvarnished, and no retouch is evident under ultraviolet radiation.

#### PROVENANCE

(Frank K. M. Rehn Galleries, New York); to Mr. and Mrs. Fred Cameron Vincent; to NAMA, 1944.

#### EXHIBITION

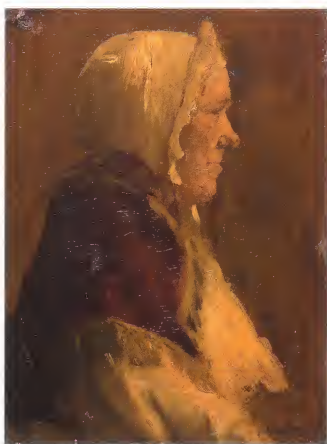
Currier Gallery of Art, Manchester, N.H., *Memorial Exhibition: Alexander James, 1890–1946*, 15 July 1947–4 January 1948 (traveled), no. 64.

#### REFERENCES

"Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D; *Memorial Exhibition: Alexander James, 1890–1946*, exh. cat. (Manchester, N.H.: Currier Gallery of Art, 1947), 19, pl. 64; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; NAMA 1959, 256; NAMA 1973, 252.

#### NOTE

1. The alternative title, *Portrait Head of A.R.J.*, comes from an encapsulated paper label on the reverse of the panel.



CONTENT ALINE JOHNSON (1871–1949)

*Head of Old Woman*, c. 1906–14

Oil on canvas

24<sup>1</sup>/<sub>16</sub> × 18<sup>1</sup>/<sub>16</sub> in. (61.1 × 46 cm)

Signed lower right: Content Johnson—

Bequest of Content Aline Johnson in memory of her mother.

Angusta Adelaide Johnson, 50-72/2

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas is probably attached to its original stretcher but has been lined using a glue-based adhesive. Although the tacking margins have been removed, remnants of the original canvas folds are present on the bottom, right, and left edges, suggesting that the dimensions are original. The opaque, off-white ground was thinly applied. Johnson underpainted the dark background with opaque, black paint. She rendered the portrait with opaque paint and transparent glazes, applied loosely, wet into wet. Johnson reduced the proper right side of the face. Mechanical cracks and some traction cracks have developed overall. Areas of

cupping, tenting paint are evident throughout, particularly in the red cloak, and a small horizontal tear in the canvas is located near the upper right edge. These problems appear to be stabilized by the lining. There is a pinpoint-size hole in the paint and canvas near the bottom right edge. Areas of matte, discolored retouch are present on the edges, forehead, and cloak. Paint wrinkling is also present throughout. The discolored varnish is probably a natural resin and has a glossy sheen.

#### PROVENANCE

To NAMA, 1950.

#### EXHIBITIONS

Maison Ad. Braun et Cie, New York, *Exhibition of Paintings by Content Johnson*, 2–21 March 1914, no cat.; Hotel Majestic, New York, *Exhibition of Paintings by Content Johnson*, February 1919, no cat.; National Academy of Design, New York, *95th Annual Exhibition*, 6 April–9 May 1920, no. 319; Pennsylvania Academy of the Fine Arts, Philadelphia, *118th Annual Exhibition*, 4 February–25 March 1923, no. 205 (as *Coulent Johnson*); National Academy of Design, New York, *102nd Annual Exhibition*, 23 March–17 April 1927, no. 251.

#### REFERENCES

"Art Notes," *New York Times*, 8 March 1914, sec. 2, 15; "Content Johnson at Majestic Salon," *American Art News* 17 (15 February 1919), 6; *Catalogue, National Academy of Design, 95th Annual Exhibition*, exh. cat. (New York: National Academy of Design, 1920), 27; Pennsylvania Academy of the Fine Arts, *Catalogue of the One-Hundred-and-Eighteenth Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1923), 38 (as *Coulent Johnson*); *Catalogue, National Academy of Design, One Hundred and Second Annual Exhibition*, exh. cat. (New York: National Academy of Design, 1927), 20.



#### EASTMAN JOHNSON (1824–1906)

*Thy Word Is a Lamp unto My Feet and a Light unto My Path*, c. 1878–81 ±  
(*Reading the Bible*)

Oil on canvas

22¼ × 26¾ in. (56.5 × 67.9 cm)

Signed lower right: E. Johnson.

Gift of the Enid and Crosby Kemper Foundation, F79-12

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a wax-based adhesive. The bottom, right, and top tacking edges are original. A vertical crack and filled tack holes along the left edge indicate that this side of the painting was shortened, then widened again. It is impossible to determine whether the current width is original. Johnson applied an opaque, medium pink imprimatura layer over the opaque, off-white ground. Infrared reflectography reveals fine brushstrokes that outline the figures and interior. Johnson rendered the interior scene indirectly, with thin, somewhat dry, pastelike, opaque paint and transparent glazes. Using a fine brush, he painted details and added outlines. Johnson extended the man's proper right pant leg slightly, and its original location remains evident under visible light. Infrared reflectography reveals that he also lengthened the woman's apron, repositioned three floor planks at the bottom left, shifted the bottom of the basket at top left, and removed a dark, rectangular object from the bottom left side of the doorway. Mildly cupping, primarily vertical mechanical cracks have developed overall, and localized traction cracks are present in the man's head and woman's shirt. A spiral impact crack has formed near the upper right corner. Small areas of retouch are scattered throughout. The varnish, which is probably synthetic, is slightly unsaturated.

#### PROVENANCE

To (Artists' Fund Society, New York, 29 January–8 February 1881, lot 60); to Luther G. Tillotson, New York, February 1881; to Emma

A. Tillotson, New York, by bequest, 1885; to estate of Emma A. Tillotson, New York, 1908; to (Fifth Avenue Art Galleries, New York, 21–22 January 1909, lot 122); private collection, Bernardsville, N.J., until 1962; to (Newhouse Galleries, New York, 1962); to (Hirsch & Adler Galleries, with Newhouse Galleries, New York, March 1962); to Pauline Stanbury (Mrs. Norman B.) Woolworth, New York and Winthrop, Me., June 1962; to (Coe Kerr Gallery, New York, 1979); to NAMA, 1979.

#### RELATED WORK

Study for *Reading the Bible*, late 1870s, oil on paper, 18 × 11¾ in. (45.7 × 29.8 cm), private collection.

#### EXHIBITIONS

Artists' Fund Society, New York, ["Twenty-first Annual Artists' Fund Society Exhibition"], 29 January–8 February 1881, no. 60; Coe Kerr Gallery, New York, *The American Collection of Mrs. Norman B. Woolworth*, 10–28 November 1970, no. 66; Nelson-Atkins Museum of Art, Kansas City, Mo., *Genre*, 5 April–15 May 1983, no. 42 (as *Reading the Bible—Nantucket*); Hudson River Museum, Yonkers, N.Y., *Domestic Bliss: Family Life in American Painting, 1840–1910*, 18 May–14 July 1986, no. 4 (as *Reading the Bible*); Brooklyn Museum of Art, N.Y., *Eastman Johnson: Painting America*, 29 October 1999–10 September 2000 (traveled), no. 99.

#### REFERENCES

"Fine Arts: Twenty-first Annual Exhibition of the Artists' Fund Society—Private View," *New York Herald*, 30 January 1881, 14; "The Artists' Fund Exhibition," *New York World*, 30 January 1881, 4; "The Artists' Fund Exhibition," *New York Evening Post*, 31 January 1881, 4; "Artists' Fund Pictures: A Very Creditable List of Pictures from Well-Known Painters," *New York Times*, 2 February 1881, 5; "Artists' Fund Exhibition," *Art Interchange* 6 (3 February 1881), 25; "Fine Arts," *Brooklyn Daily Eagle*, 3 February 1881, 1; "The Artist Fund Exhibition," *Studio and Musical Review* 1 (5 February 1881), 22; "Fine Arts," *New York Herald*, 9 February 1881, 6 (as *Thy Word Is a Lamp unto My Feet*); "The Artists' Fund Pictures: Last Night of the Sale, with a Total Revenue of \$17,206," *New York Times*, 9 February 1881, 5; "The Artist Fund Society of New York," *Brooklyn Daily Eagle*, 10 February 1881, 3 (as *Thy Word Is a Lamp unto My Feet*); "The Artists' Fund Sale," *New York Evening Post*, 10 February 1881, 4 (as *Thy Word Is a Lamp unto My Feet*); "The Artists' Fund," *New York Tribune*, 10 February 1881, 8; M. G. Van Rensselaer, "Pictures in New York. The Artists' Fund Society," *American Architect and Building News* 9 (26 February 1881), 100; "The Artists' Fund Society," *Art Journal* 7 (February 1881), 63; "Exhibitions and Sales," *American Art Review* 2 (1881), 215 (as *Thy Word Is a Lamp unto My Feet*); *Catalogue of the Twenty-first Annual Sale of Paintings*, exh. cat. (New York: Artists' Fund Society, 1881), 15 (as *Thy Word Is a Lamp unto My Feet and a Light unto My Path*); Fifth Avenue Art Galleries, New York, 21–22 January 1909, lot 122; *The American Collection of Mrs. Norman B. Woolworth*, exh. cat. (New York: Coe Kerr Gallery,

1970), 40; "Gallery's Latest Acquisition to Be Unveiled Today at the Forum," *Kansas City Times*, 19 April 1979, 8C (as *Reading the Bible*); Ralph T. Coe, "Valuable Gifts," letter to the editor, *Kansas City Star*, 7 May 1980, 18A; Ross E. Taggart, "American Painting in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1032, 1038 (as *Reading the Bible*); Robert A. DiCurcio, *Art on Nantucket: The History of Painting on Nantucket Island* (Nantucket, Mass.: Nantucket Historical Association, in cooperation with the Nantucket Historical Trust, 1982), 134–35 (as *Reading the Bible*); *Genre*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 5, 16, 30 (as *Reading the Bible—Nantucket*); Donald Hoffmann, "Kemper Family Donates \$1.5 Million Portrait," *Kansas City Star*, 12 October 1986, 12A (as *Reading the Bible*); Lee M. Edwards et al., *Domestic Bliss: Family Life in American Painting, 1840–1910*, exh. cat. (Yonkers, N.Y.: Hudson River Museum, 1986), 34, 37, 142 (as *Reading the Bible*); NAMA 1991, 74–75 (as *Reading the Bible*); Lesley Carol Wright, "Men Making Meaning in Nineteenth-Century American Genre Painting, 1860–1900," Ph.D. diss., Stanford University, 1993, 67, 281 (as *Reading the Bible*); NAMA 1993a, 237; NAMA 1993b, 100; Teresa A. Carbone and Patricia Hills, *Eastman Johnson: Painting America*, exh. cat. (New York: Rizzoli International Publications, in association with Brooklyn Museum of Art, 1999), 222–23, 263.



#### RAYMOND JONSON (1891–1982)

##### *Oil and Tempera No. 1—1941, 1941 +*

Oil and casein tempera on canvas, mounted on Masonite  
26¼ × 39½ in. (66.4 × 99.2 cm)  
Signed and dated vertically lower right: JONSON 41  
Gift of Mr. Raymond Starr, 53-83

#### TECHNICAL NOTES

Jonson attached the medium-weight, plain-weave canvas, which has numerous slubs and irregularities, to a Masonite panel. He then primed the canvas and panel with an opaque, bright white casein ground. Infrared reflectography reveals that Jonson carefully



outlined the central design, probably with graphite. He used an airbrush tool to create a light pink, speckled imprimatura. After masking off the center, he applied a second coat of pink paint to the surrounding canvas. Using a brush, Jonson painted the central design with precise edges and minimal brushwork. A thin band of exposed imprimatura remains evident around the forms. He applied vertical bands of opaque, purple and blue paint to the right and left edges. Two white lines are evident on the bottom tacking edge and right and left sides and may relate to the easel or support that held the painting during the airbrushed applications. The painting, which is in excellent condition, appears to be unvarnished.

#### PROVENANCE

To Raymond Starr, Kansas City, Mo., March 1946; to NAMA, 1953.

#### REFERENCES

NAMA 1959, 256; *Raymond Jonson: A Retrospective Exhibition*, exh. cat. (Albuquerque: University of New Mexico Press, 1964), 29; NAMA 1973, 252.



WILLIAM KEITH (1838–1911)

*Conway Meadows*, 1881

(*White Mountains and Conway Meadows, New Hampshire*)<sup>1</sup>

Oil on canvas  
30 x 50 in. (76.2 x 127 cm)  
Signed and dated lower right: Wm. Keith, S1 / S.F.  
Bequest of Mrs. M. B. Nelson, 50-83/3

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined with a fiberglass and ragboard interleaf and wax-based adhesive. The preserved tacking edges indicate that the dimensions are original. The opaque, off-white ground was commercially applied. No underdrawing appears under visible light. Keith first applied thin washes of paint, which remain visible in the trees in the middle ground, sky, and foreground, before rendering the landscape with loose brushwork, applied wet into wet. The paint consistency

ranges from thin and fluid to thick and pastelike, with a moderate impasto mainly in the foreground. Keith applied semitransparent, brown paint to areas of shadow. Dark shapes beneath the thin paint of the sky at the upper left suggest that the artist made a change. Slight traction cracking is present in the dark paint of the cart and oxen. Horizontal streaks in the central mountains may relate to discolored varnish residues or ground/canvas staining. Museum conservation staff treated the painting in 1979, at which time conservators removed surface grime and natural resin varnish, lined and restretched the painting, applied a synthetic varnish, and filled and retouched paint losses, mainly on the right and left edges.

#### PROVENANCE

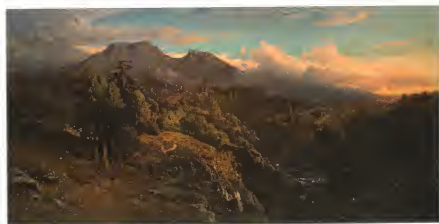
To William Eustace Brown, San Francisco; to Delia J.F. (Mrs. Charles H.) Wood (daughter of William Eustace Brown), San Francisco, by descent, after 1900; (Findlay Galleries, Kansas City, Mo., c. 1920); May Milhon (Mrs. Mack B.) Nelson, Kansas City, Mo.; to NAMA, 1956.

#### REFERENCES

NAMA 1959, 256; NAMA 1973, 253; Catherine H. Campbell and Marcia Schmidt Blaine, *New Hampshire Scenery: A Dictionary of Nineteenth-Century Artists of New Hampshire Mountain Landscapes* (Canaan, N.H.: Phoenix Publishing, 1985), 101.

#### NOTE

1. The alternative title is taken from a metal plaque located on the back of the frame.



WILLIAM KEITH (1838–1911)

*Sunset Glow*, 1896 †

(*Sunset Glow on Mt. Tamalpais*)

Oil on canvas  
36 3/16 x 72 7/16 in. (91.9 x 184 cm)  
Signed and dated lower left: W. Keith / S.F. 1896  
Gift of Mrs. Ferdinand Heim in memory of Ferdinand Heim, 45-22

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been lined using a wax-based adhesive, enhancing the canvas weave slightly. A

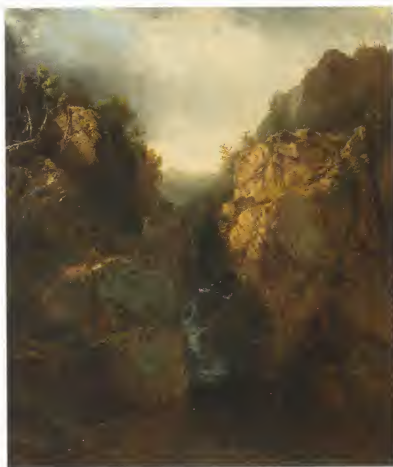
manufacturer's stamp on the back of the canvas verifies that it was preprimed with the thin, opaque, off-white ground. Keith appears to have underpainted the foreground with a dark, slightly transparent, brown wash. Using brushes and a palette knife, he rendered the landscape with thin, fluid, medium-rich paint, adding thicker applications in the foreground and mountains. Low to high impasto is evident in the mountains, foreground, and thick clouds. The sky consists of overlapping layers of thin, opaque paint mixed wet into wet. Keith applied dark brown and black glazes to the trees and foreground. Thick paint underneath the cloud on the right side suggests that it may once have been larger. A thick, diagonal brushstroke underlying the left edge of the sky may relate to a mountain that Keith overpainted. Several localized irregular mechanical cracks are present. A spiral crack is located in the upper right quadrant. Stretcher cracks have formed at the top edge and center of the painting. Traction cracks have formed in the medium-rich dark brown regions of the foreground and shadows of the distant mountains. Paint wrinkling from the original drying process is evident throughout the lower half of the landscape. One minor, concave, circular distortion in the canvas is located near the left edge. In 1985 Museum conservation staff removed a discolored natural resin varnish, lined the canvas, replaced the stretcher, retouched a few minor paint losses and traction cracks, and applied a synthetic varnish.

#### PROVENANCE

Ferdinand Heim Jr., Kansas City, Mo., c. 1896; to Elizabeth R. (Mrs. Ferdinand) Heim, Kansas City, Mo., by bequest, 1943; to NAMA, 1945.

#### REFERENCES

NAMA 1959, 256 (as *Sunset Glow on Mt. Tamalpais*); NAMA 1973, 253 (as *Sunset Glow on Mt. Tamalpais*); Henry Adams, "William Keith Painting Restored," *Calendar of Events* (Nelson-Atkins Museum of Art), September 1985, 4, 6 (as *Sunset Glow on Mount Tamalpais*); NAMA 1991, 107–9; NAMA 1993a, 228, 241; NAMA 1993b.



JOHN FREDERICK KENSETT (1816–1872)

*A Woodland Waterfall*, c. 1855–65 +  
(*The Flume, Franconia Notch, N.H.*)

Oil on canvas

40<sup>1</sup>/<sub>16</sub> × 34<sup>1</sup>/<sub>16</sub> in. (101.7 × 86.5 cm)

Signed lower left: JK

Purchase: Nelson Trust through the generosity of Mrs. George C. Reuland through the W. J. Brace Charitable Trust and by exchange of Trust properties, 86–10

#### TECHNICAL NOTES

The painting's tacking margins have been removed, and brown paper tape covers the edges of the reverse of the canvas, making it difficult to characterize the original canvas, which has been lined, probably using BEVA 371 adhesive. Over the opaque, off-white ground Kensett underpainted the lower two-thirds of the composition with a dark brown wash. He painted the landscape indirectly, with layers of thin, fluid, opaque paint and transparent glazes. A few areas of low impasto and stippled textures appear in the trees and rocks. Kensett reduced the height of the line of trees on the left mountaintop and painted out a few treetops along the right mountaintop. These forms remain slightly visible beneath the thin paint of the sky. Two thick, beige paint strokes in the underlying paint of the upper right mountaintop indicate that Kensett may have painted out a few tree trunks or preliminary outlines of rocks. Kensett painted over a light-colored horizontal form between the two large rock formations with thin green paint. Mechanical cracks have developed overall, and stretcher cracks are also present. Two small spiral impact cracks have formed at the bottom and top, near the center. A few localized traction cracks are visible in the dark regions of the painting. One large area of retouch is located on the left side of the right mountain. Several small areas of retouch are scattered throughout. The retouch is slightly discolored in the

sky. There appears to be a slightly discolored natural resin varnish beneath the unsaturated synthetic varnish.

#### PROVENANCE

William Vernon, New York; to Dr. Ambrose White Vernon (son of William Vernon), Brookline, Mass., by descent, after 1910; to Mrs. Agnes Vernon Slagle (niece of Dr. Ambrose White Vernon), Chatham, N.J., by descent, 1951; to (Sotheby Parke-Bernet, New York, 28 October 1971, lot 126 [as *The Flume, Franconia Notch, New Hampshire*]); to (Schweitzer Gallery, New York, 1971); to (Sloan and Schatzberg, New York, July 1973); Dr. and Mrs. Ronald Sagerman, Great Neck, N.Y.; to (Alexander Gallery, New York); to (James Maroney, New York, December 1978); to NAMA, 1986.

#### EXHIBITIONS

Whitney Museum of American Art, Downtown Branch, New York, *Nineteenth Century Landscape Painting and the American Site*, 5 June–31 July 1980, no. 31 (as *The Flume, Franconia Notch, N.H.*); James Maroney, New York, *The Odd Picture: Distinctive and Yet Not Necessarily Predictable Efforts by Recognized Masters, All Modern in Their Secular Ways*, November 1984, no. 6; Worcester Art Museum, Mass., *John Frederick Kensett: An American Master*, 20 March 1985–19 January 1986 (traveled), unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *A Bountiful Decade: Selected Acquisitions, 1977–1987*, 15 October–6 December 1987, no. 75; Santa Barbara Museum of Art, Calif., *America in Art: Fifty Great Paintings Celebrating Fifty Years*, 6 June–11 August 1991, unnumbered; Österreichische Galerie, Belvedere Palace, Vienna, Austria, *America: The New World in 19th Century Painting*, 17 March–20 June 1999, unnumbered.

#### REFERENCES

Sotheby Parke-Bernet, New York, 28 October 1971, lot 126 (as *The Flume, Franconia Notch, New Hampshire*); Ian Bennett, *A History of American Painting* (London: Hamlyn Publishing Group, 1973), 79 (as *The Flume, Franconia Notch, N.H.*); *Nineteenth Century Landscape Painting and the American Site*, exh. cat. (New York: Whitney Museum of American Art, Downtown Branch, 1980), 16 (as *The Flume, Franconia Notch, N.H.*); James H. Maroney Jr., *The Odd Picture: Distinctive and Yet Not Necessarily Predictable Efforts by Recognized Masters, All Modern in Their Secular Ways*, exh. cat. (New York: James Maroney, 1984), 10–11, 15, 44–45; John Paul Driscoll and John K. Howat, *John Frederick Kensett: An American Master*, exh. cat. (Worcester, Mass.: Worcester Art Museum, in association with W.W. Norton & Company, 1985), 82–84; Donald Hoffmann, "Art Journal: At the Nelson," *Kansas City Star*, 24 August 1986, 7D; G. Fred Wickman, "About Town: A Nelson Variety Offered," *Kansas City Times*, 5 September 1986, C7; *Independent* (Kansas City, Mo.), 27 September 1986, 4; "American Landscape Acquired by Museum," *Calendar* (Nelson-Atkins Museum of Art), September 1986, 1–2, 7; Carol Ried, "Nelson-Atkins Builds on Its Strengths," *Kansas City View*,

13–26 January 1987, 14; "Woodland Waterfall," *Antique Collector* 58 (January 1987), 52; *American Paradise: The World of the Hudson River School*, exh. cat. (New York: Metropolitan Museum of Art, 1987), 151; NAMA 1987, 172–73, 263; NAMA 1988, 115, 118, 122; *The Society of Fellows Silver Anniversary* (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1990), unpaginated; *America in Art: Fifty Great Paintings Celebrating Fifty Years*, exh. cat. (Santa Barbara, Calif.: Santa Barbara Museum of Art, 1991), 8, 64–65; NAMA 1991, 5, 88–89; NAMA 1993a, 228, 235, 408; NAMA 1993b, 109, 228, 234, 408; Stephan Koja, ed., *America: The New World in 19th Century Painting*, exh. cat. (Munich: Prestel, 1999), 93, 285; *Calendar* (Nelson-Atkins Museum of Art), Winter 2002, 8.



#### WALTER KOENIGER (1881–1943)

##### *The Old Mill*, 1929

Oil on canvas  
38¼ × 45¼ in. (97.2 × 114.6 cm)  
Signed and dated lower left: W. KOENIGER / 29  
Gift of Robert C. Vose in memory of Seth M. Vose, 33-110

#### TECHNICAL NOTES

The finely woven, medium-weight, plain-weave canvas is attached to its probable original stretcher and is commercially primed with an opaque, off-white ground. Koeniger appears to have roughly blocked out compositional forms with thin brown paint that remains visible in the foreground and mountains. He painted the landscape loosely, wet into wet, producing a high impasto. Smooth areas of paint were achieved using a palette knife. Mechanical cracks have developed overall, and localized traction cracks are evident in places. A few small paint losses are evident, and two small areas of active lifting and cleaving paint are present at the center bottom edge, revealing light blue paint underneath. Museum conservation staff treated the painting in 1992, consolidating insecure

paint, mending a small canvas tear in the upper right quadrant, and expanding the stretcher slightly to increase the canvas tension. The painting is unvarnished.

#### PROVENANCE

To (Robert C. Vose Galleries, Boston, May 1929); to NAMA, 1933.

#### EXHIBITIONS

National Academy of Design, New York, *One Hundred and Fourth Annual Exhibition*, 20 March–7 April 1929, no. 281; Winfield Public Schools, Kans., December 1941, no cat.; Winfield Public Schools, Kans., July–August 1946, no cat.

#### REFERENCES

*National Academy of Design: One Hundred and Fourth Annual Exhibition*, exh. cat. (New York: National Academy of Design, 1929), 22; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 137; M. K. P., "Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 26; NAMA 1941, 166; "Oil Paintings in Cookingham's Office Taken Back to Nelson Art Gallery," [1958–60], clipping, Scrapbook, NAMA Archives.



WALT KUHN (1877–1949)

*Juggler*, 1934 †  
(*Blue Juggler*)

Oil on canvas  
30 3/4 × 24 1/4 in. (76.5 × 61.6 cm)  
Signed and dated lower left: Walt Kuhn / 1934  
Gift of the Friends of Art, 38-1

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas with numerous slubs and irregularities is unlined and was commercially primed with an opaque, off-white ground. The intact tacking margins verify that the dimensions are original. Kuhn may have applied a thin wash of blue paint beneath the body of the figure and a red-brown wash to the background. Infrared reflectography reveals that Kuhn outlined the figure and delineated the facial features with loose paint strokes. Many of these dark brown strokes are visible in the final composition. The painting is directly rendered and thinly painted overall. Opaque, somewhat thick paint was applied to the body wet into wet and creates highlights in the face. Kuhn appears to have overpainted the fingertips of the proper left hand. A few small areas of careful retouch are present in the figure's proper left cheek and stomach and along the right edge. Museum conservation staff treated the painting in 1983, at which time the surface was cleaned, paint losses and abrasions were retouched, and a synthetic varnish was applied.

#### PROVENANCE

To (Marie Harriman Gallery, New York, by 1937); to NAMA, 1938.

#### EXHIBITIONS

Marie Harriman Gallery, New York, *Walt Kuhn*, 16 February–13 March 1937, no. 2; Studio House, Washington, D.C., *Walt Kuhn*, 31 March–25 April 1937, no. 7; Bennington College, Vt., May 1937, no cat.; Whitney Museum of American Art, New York, *This Is Our City: An Exhibition of Paintings, Watercolors, Drawings and Prints*, 11 March–13 April 1941, no. 45; Columbus Gallery of Fine Arts, Ohio, *Paintings by Walt Kuhn*, 3 April–4 May 1942, no. 7; California Palace of the Legion of Honor, San Francisco, *Contemporary American Painting*, 17 May–17 June 1945, unnumbered (as *The Blue Juggler*); Galerie Georges Giroux, Brussels, Belgium, *L'Exposition d'Art Américain Contemporain*, 20 March–mid-July 1948 (traveled), no. 57; John and Mable Ringling Museum, Sarasota, Fla., *Art, Carnival and the Circus*, 23 January–17 February 1949, no. 25; Whitney Museum of American Art, New York, *Juliana Force and American Art: A Memorial Exhibition*, 24 September–30 October, no. 74; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; Des Moines Art Center, Iowa, *Communicating Art from Midwest Collections*, 13 October–6 November 1955, no. 16; Cincinnati Art Museum, *Walt Kuhn: 1877–1949*, 8 September–22 November 1960, no. 61; University of Kansas Museum of Art, Lawrence, *The Organizers of the Armory Show*, 1 March–15 April 1964, unnumbered; University of Arizona Art Gallery, Tucson, *Painter of Vision: A Retrospective Exhibition of Oils, Water Colors and Drawings by Walt Kuhn, 1877–1949*, 6 February–31 March 1966, no. 77; Joslyn Art Museum, Omaha, Neb., *The Thirties Decade: American Artists and Their European Contemporaries*, 10 October–28 November 1971, no. 122; Amon Carter Museum of Western Art, Fort Worth,



*Walt Kuhn: A Classic Revival*, 6 August 1978–15 April 1979 (traveled), no. 26.

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"A New Kuhn," *Art Digest* 11 (15 February 1937), 16, cover; Henry McBride, "Walt Kuhn and Howard Cook," *New York Sun*, 20 February 1937, 33; E[dward] A[lden] J[ewell], "Among the New Exhibitions," *New York Times*, 21 February 1937, X9; E. G. Powers, "Under Postage," letter to the art editor, *New York Times*, 28 February 1937, XI10; "Walt Kuhn Holds First Exhibition in Three Years," *Springfield (Mass.) Union and Republican*, 28 February 1937, 6E; "Canvassing the Canvases," *Spur* 59 (February 1937), 65; Frank E. Washburn Freund, "Exploring the Art World of New York," *Travel* 68 (February 1937), 44; Margaret Breuning, "Current Exhibitions," *Parnassus* 9 (March 1937), 34; Howard Devree, "Succeeding Secessions," *Magazine of Art* 30 (March 1937), 178; "Impressive Showing by Walt Kuhn at Studio House," *Washington Post*, 3 April 1937, B3; Alice Graeme, "Studio House Exhibits Art Work of Walt Kuhn," *Washington Post*, 4 April 1937, 73; "In Gallery and Studio," *Kansas City Star*, 3 December 1937, 33; M. K. P., "In Gallery and Studio," *Kansas City Star*, 10 December 1937, 20; "Triple Gift to Gallery," *Kansas City Times*, 11 December 1937, 9; "Painting Bought for Kansas City Museum," *New York Times*, 17 December 1937, 32; "Kansas City: Gift of an Important Canvas by Kuhn," *Art News* 36 (25 December 1937), 18; *Walt Kuhn*, exh. cat. (New York: Marie Harriman Gallery, 1937), unpaginated; *Walt Kuhn*, exh. cat. (Washington, D.C.: Studio House, 1937), unpaginated; "Friends of Art," *Art Digest* 12 (1 January 1938), 16 (as *The Blue Juggler*); "Friends of Art Gifts," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (1 January 1938), 2 (as *The Blue Juggler*); "The Juggler" by Walt Kuhn Given by Friends of Art to Nelson Gallery," *Kansas City Star*, 30 January 1938, 4A; "Work by Walt Kuhn Is Nelson Gallery's Masterpiece for Month," *Kansas City Journal-Post*, 30 January 1938, 6B; "Masterpiece of the Month," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (1 February 1938), 2; "Friends of Art Give Three Pieces of Contemporary Work to Nelson Gallery of Art and Atkins Museum," *Kansas City Journal-Post*, 19 December 1939, 8B (as *The Blue Juggler*); H[enry] C. H[askell], "The Friends of Art Present a Portrait to the Gallery," *Kansas City Star*, 29 December 1939, 6 (as *The Blue Juggler*); Martha Candler Cheney, *Modern Art in America* (New York: McGraw Hill Book Company, 1939), 69, pl. 7; jacket: "Currently, the Most Popular Books," *Baltimore Sun*, 14 January 1940, Metrograve sec., 3; "Kuhn's One Painting Show," *Art Digest* 14 (1 April 1940), 13 (as *Blue Juggler*); "Widely Acclaimed 'Trio' at Nelson-Atkins Gallery," *Kansas City Journal-Post*, 14 April 1940, 7 (as *Blue Juggler*); Paul Bird, *Fifty Paintings by Walt Kuhn* (New York: Studio Publications, 1940), 30; NAMA 1940, 23 (as *The Blue Juggler*); Edward Alden Jewell, "Whitney Museum Shows Art of City," *New York Times*, 11 March 1941, 28; Elizabeth Sacartoff, "Three Groups in Ambitious Shows," *PM's Weekly* (New York), 16 March 1941, 52; "Loan Exhibitions,"

*Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 7 (March 1941), 7; "When Art Study Becomes a Game, There's Great Fun at the Gallery," *Kansas City Star*, 15 June 1941, 4 (as *Blue Juggler*); H[enry] C. H[askell], "The Nelson Gallery Displays Its Most Published Pictures," *Kansas City Star*, 5 December 1941, 19 (as *Blue Juggler*); *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 8 (December 1941), unpaginated (as *Blue Juggler*); *This Is Our City: An Exhibition of Paintings, Watercolors, Drawings and Prints*, exh. cat. (New York: Whitney Museum of American Art, 1941), unpaginated; Sheldon Cheney, *The Story of Modern Art* (New York: Viking Press, 1941), 572; NAMA 1941, 149, 158, 166; "Paintings by Walt Kuhn," *Monthly Bulletin* (Columbus Gallery of Fine Arts) 12 (April 1942), unpaginated; Ethylene Jackson, "Museum Record: Kansas City's Tenth Birthday," *Art News* 42 (15 December 1943), 15 (as *The Blue Juggler*); *Contemporary American Painting*, exh. cat. (San Francisco: California Palace of the Legion of Honor, 1945), unpaginated (as *The Blue Juggler*); "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D; *L'Exposition d'Art Américain Contemporain*, exh. cat. (Brussels, Belgium: Galerie Georges Giroux, 1948), 17; "Walt Kuhn Dead: Noted Painter, 71," *New York Times*, 14 July 1949, 27; "Walt Kuhn Dies: Artist a Pioneer, U.S. Modernist," *New York Herald Tribune*, 14 July 1949, 16; *Art, Carnival and the Circus*, exh. cat. (Sarasota, Fla.: John and Mable Ringling Museum of Art, 1949), unpaginated; *Juliana Force and American Art: A Memorial Exhibition*, exh. cat. (New York: Whitney Museum of American Art, 1949), 70; NAMA 1949, 203; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; Winifred Shields, "Key Role at Art Gallery Filled by Society of 500," *Kansas City Star*, 4 January 1953, 8D; *Communicating Art from Midwest Collections*, exh. cat. (Des Moines, Iowa: Art Center, 1955), unpaginated; NAMA 1959, 150, 256; *Walt Kuhn: 1877–1949*, exh. cat. (Cincinnati: Cincinnati Art Museum, 1960), unpaginated; *The Organizers of the Armory Show*, exh. cat. (Lawrence: University of Kansas, 1964), 11; Donald L. Hoffmann, "For Friends of Art: Four Lively Paintings," *Kansas City Star*, 1 May 1966, 1F; *Painter of Vision: A Retrospective Exhibition of Oils, Watercolors and Drawings by Walt Kuhn, 1877–1949*, exh. cat. (Tucson: University of Arizona Art Gallery, 1966), 34, 45, 67, 111, 126; *The Thirties Decade: American Artists and Their European Contemporaries*, exh. cat. (Omaha, Neb.: Joslyn Art Museum, 1971), 66; NAMA 1973, 204, 253; Donald Hoffmann, "Tracing the Ups and Downs of the Friends of Art," *Kansas City Star*, 19 September 1976, 1E; Philip Rhys Adams, *Walt Kuhn, Painter: His Life and Work* (Columbus: Ohio State University Press, 1978), x, 158–59, 172, 175, 201, 262–63; *Walt Kuhn: A Classic Revival*, exh. cat. (Fort Worth: Amon Carter Museum of Western Art, 1978), unpaginated; George Ehrlich, "An Atypical Walt Kuhn Watercolor," *Source: Notes in the History of Art* 1 (Spring 1982), 29, 31; Joe Buhler and Ron Graham, "Fountains, Showers, and Cascades: Juggling's Quintessential Combinations of Algebra and Acrobatics," *Sciences* 24 (January–February 1984), 45; Philip R.

Adams, "Walt Kuhn's Salute," *Arts in Virginia* 25 (1985), 7, 9; Lee Pentecost, "50 Years of Collecting: The Friends of Art at the Nelson; A Retrospective Exhibition," typescript, 1984, NAMA curatorial files, 4-5; *Walt Kuhn, 1877-1949*, exh. cat. (New York: Midtown Galleries, 1989), 17; NAMA 1991, 170; NAMA 1993a, 228, 248.



NATHANIEL LAKEMAN (1756-AFTER 1830)

*Portrait of Woman with Comb*, 1822  
(Mrs. C. C. Royal)

Oil on canvas  
27½ × 22¼ in. (69.9 × 56.5 cm)  
Purchase: Nelson Trust, 33-45

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas is primed with an opaque, cream-colored ground and has been lined using a glue-based adhesive. There appears to be a slight change in the dimension based on the distance between the outermost edges and the stretcher cracks. Lakeman applied a light gray underpainting beneath the background, red cloak, and body. He painted the portrait directly with thin, fluid, opaque paint. The artist appears to have painted over a section of hair that extended to the neck on the proper left side. He reduced the width of the body, the dress collar, and the left side of the red cloak. A thick, curving brushstroke beneath the paint of the lace collar suggests another change by the artist. Fine mechanical cracks, paint abrasion, and scattered areas of discolored retouch are evident throughout. There appears to be a mended tear at the top right edge. Several small bulges in the upper right quadrant may indicate areas of delamination between the canvas and the lining fabric. There appears to be a slightly discolored natural resin varnish on the surface.

#### PROVENANCE

Isabel Carleton Wilde, Cambridge, Mass.; to (American Folk Art Gallery with the Downtown Gallery, New York, by 1932); to NAMA, 1933.

#### EXHIBITIONS

Detroit Society of Arts and Crafts, *American Folk Art, Painting, and Sculpture*, 22 February-18 March 1932, no. 15 (as Unknown); Albright Art Gallery, Buffalo, N.Y., *Centennial Exhibition*, 1 July-1 August 1932, no. 4 (as *Woman with Comb*); Museum of Modern Art, New York, *American Folk Art: The Art of the Common Man in America, 1750-1900*, 30 November 1932-28 February 1934 (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., only), unnumbered (as *Portrait of a Woman*, not in cat.).

#### REFERENCES

*A Catalogue of the First Exhibition in the New Galleries of the Society of Arts and Crafts of American Folk Art, Painting, and Sculpture*, exh. cat. (Detroit: Detroit Society of Arts and Crafts, 1932), 3 (as Unknown); *Centennial Exhibition*, exh. cat. (Buffalo, N.Y.: Albright Art Gallery, 1932), 7 (as *Woman with Comb*); Downtown Gallery Records, 1924-74, Archives of American Art, Smithsonian Institution, microfilm reel 5611, frame 894 (as *Portrait of Mrs. C. C. Royal*); "Art: The William Rockhill Nelson Gallery of Art Acquires Seven Examples of American Folk Art, Including an Old Model Weather Vane of Unusual Merit," *Kansas City Star*, 19 March 1933, 13A; "The Acquisitions," *Art Digest* 8 (1 December 1933), 21 (as *Portrait of Mrs. C. C. Royal*); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28 (as *Portrait of Mrs. C. C. Royal*); NAMA 1933, 137 (as *Portrait of Mrs. C. C. Royal*); NAMA 1959, 256; NAMA 1973, 253; *Arts and Crafts in Detroit, 1906-1976: The Movement, the Society, the School* (Detroit: Detroit Institute of Arts, 1976), 160.



FITZ HENRY LANE (1804–1865)

"Starlight" in Harbor, c. 1855 ±

Oil on canvas

24¼ × 36½ in. (61.6 × 91.8 cm)

Gift of Sarah and Landon Rowland through  
The Ever Glades Fund, 2002.8

#### TECHNICAL NOTES

The tightly woven, twill-weave canvas has been lined using a wax-based adhesive. The painted picture surface does not continue to the outermost edges, indicating that the dimensions are original. Lane appears to have applied an opaque, light gray imprimatura layer over the thin, opaque, off-white ground. Infrared reflectography reveals an underdrawing, applied with paint and a fine brush, outlining the ships. Some of these outlines are visible under normal lighting conditions. Lane drew an additional sail at the top of the central mast, just below the flag. Another sail at the top may also have been drawn, as a faint triangular shape can be seen near the flag. Lane rendered the seascape indirectly, using thin, fluid, opaque paint and transparent glazes. The paint surface is generally thin and the canvas texture visible. A second anchor line, which Lane painted over, is visible on the left side of the central ship, slightly to the right of the final anchor line. A fine craquelure pattern has developed overall, and a feather crack has formed in the upper left quadrant. Paint abrasion, evident in the thinly painted water, sky, and horizon, has been carefully retouched in places. One slightly larger area of retouch is present at the right side of the top edge. The synthetic varnish has a moderately high sheen.

#### PROVENANCE

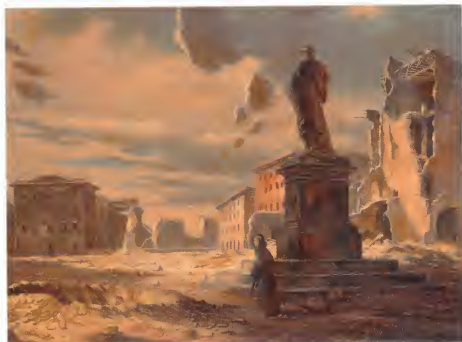
To Baker & Morrill Shipping Company, Boston, c. 1855; to Dr. Charles Baker Hitchcock (great-grandson of Ezra Howes Baker), Pound Ridge, N.Y., by descent; to private collection, by descent, after 1969; to (Hirsch & Adler Galleries, New York, 1980); to Masco Corporation, Taylor, Mich., 1980; to (Sotheby's, New York, 3 December 1998, lot 119); to Glen S. Foster, New York, 1999; to estate of Glen S. Foster, New York, 2001; to (Phillips, de Pury & Luxembourg, New York, 21 May 2002, lot 72); to NAMA, 2002.

#### EXHIBITION

Hirsch & Adler Galleries, New York, *American Art from the Gallery's Collection*, 4–25 October 1980, no. 20.

#### REFERENCES

Octavius T. Howe and Frederick C. Matthews, *American Clipper Ships: 1833–1858* (Salem, Mass.: Marine Research Society, 1927), 2:629 (as "Star Light," 1153 Tons, Built at South Boston, Mass., in 1854); *American Art from the Gallery's Collection*, exh. cat. (New York: Hirsch & Adler Galleries, 1980), 30, cover; Sotheby's, New York, 3 December 1998, lot 119; Phillips, de Pury & Luxembourg, New York, 21 May 2002, lot 72; Alice Thorson, "Nelson Gets a Pair of All-American Gifts," *Kansas City Star*, 30 June 2002, K1; "'Starlight' Anchors at Nelson-Atkins Museum of Art," *Antiques & the Arts Weekly* (Newton, Conn.), 19 July 2002, 12; "Museum Gets \$5 Million and a New Painting," *Maine Antique Digest* 30 (August 2002), 9A; Ann E. Berman, "Phillips Turns Art Auctions into a Three-Horse Race," *Maine Antique Digest* 30 (August 2002), 2B; A. J. Peluso Jr., "American Marine Art from the Estate of Glen S. Foster," *Maine Antique Digest* 30 (August 2002), 3B.



EDWARD LANING (1906–1981)

Livorno, c. 1945–47

Oil on canvas

32 × 43½ in. (81.3 × 109.5 cm)

Signed lower right: Laning

Gift of the Trustees of the Kansas City Art Institute  
and School of Design, 48-14

#### TECHNICAL NOTES

The medium-weight, plain-weave canvas with numerous slubs and irregularities is unlined and was commercially primed with an opaque, off-white ground. The intact tacking margins verify that the dimensions are original. Laning painted the landscape indirectly with somewhat dry, pastelike paint, creating a low impasto

and stippled textures throughout. The texture of the canvas weave remains visible in thinly painted areas. The artist appears to have locally glazed areas of shadow. One minor canvas draw has formed at the upper right corner. Stretcher cracks and a few minor paint losses are present at the edges. A small scratch is located in the clouds in the upper left quadrant. The glazes contain drips and have a dark, discolored appearance that may not have been as prominent originally. The uneven varnish, which is probably synthetic, appears to be discolored.

#### PROVENANCE

To (Associated American Artists, New York); to Kansas City Art Institute, Mo., 1947–48; to NAMA, 1948.

#### RELATED WORKS

*Leghorn—Piazza Carlo Alberto*, drawing, 1944, 13½ × 19 in. (34.3 × 48.3 cm), U.S. Army Center of Military History, Washington, D.C.; *Farwell to Livorno*, 1944, pen and ink, 10¼ × 19½ in. (26 × 49.5 cm), location unknown (formerly in collection of Mary Fife Laning, Brooklyn Heights, N.Y.).

#### EXHIBITIONS

Whitney Museum of American Art, New York, *Annual Exhibition of Contemporary American Painting*, 6 December 1947–25 January 1948, no. 83; Toledo Museum of Art, Ohio, *Contemporary American Paintings*, 6 June–29 August 1948, no. 45; Mackay Hall, Park College, Parkville, Mo., ["Livorno"], late September–October 1949, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection, William Rockhill Nelson Gallery and Atkins Museum, Kansas City*, 22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.

#### REFERENCES

*Annual Exhibition of Contemporary American Painting*, exh. cat. (New York: Whitney Museum of American Art, 1947), unpaginated; "Work of Institute Teachers in Nelson Gallery Exhibit," *Kansas City Star*, 9 April 1948, 21; Jo Gibbs, "Toledo's 35th Annual," *Art Digest* 22 (1 August 1948), 22; *Contemporary American Paintings*, exh. cat. (Toledo: Toledo Museum of Art, 1948), unpaginated; J. R., *Year in Review, 1947–1948* (New York: Galleries of Associated American Artists, 1948), unpaginated; "Kansas City Artist Exhibits Work Here," *Park Stylus* (Parkville, Mo.), 30 September 1949, 3; Winifred Shields, "Whitney Annual Drawings Are Shown at the Institute," *Kansas City Star*, 7 October 1949, 22; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; NAMA 1959, 256; NAMA 1973, 253.



#### AUGUST LAUX (1853–1921)

##### *Blackberries*, c. 1880

Oil on canvas  
12½ × 16½ in. (30.8 × 41 cm)  
Signed lower right: A. Laux  
Gift from the collection of Julia and Humbert Tinsman, F99-24/6

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas is unlined. The tacking margins are original, and the painted picture surface does not extend to the tacking edge, indicating that the dimensions are original. The opaque, light gray ground was probably commercially applied. Laux painted the still life thinly, leaving the brown wash underneath the basket visible. It is impossible to determine whether he applied this thin wash overall. Paint abrasion is evident on the left side of the painting, disrupting the foliage with tiny flecks of exposed ground. A few slight canvas distortions are evident at the corners and outer edges. A stiff convex bulge in the canvas is present on the top edge, possibly the result of debris beneath the stretcher member. A scratch in the paint is located near the right side of the bottom edge. A small amount of discolored retouch is evident, and the varnish, which is probably a natural resin, is discolored.

#### PROVENANCE

Bessie Cook Tinsman, New Trier, Ill., and Trenton, Mo.; to Humbert and Julia Tinsman (son and daughter-in-law of Bessie Cook Tinsman), Shawnee Mission, Kans.; to NAMA, 1999.

#### REFERENCE

"Museum Receives 19th- and 20th-Century American Works," *Calendar* (Nelson-Atkins Museum of Art), May 2000, 2, cover.





AUGUST LAUX (1853–1921)

*Raspberries*, c. 1880

Oil on canvas  
 10 5/8 × 14 1/8 in. (25.7 × 35.9 cm)  
 Signed lower right: A. Laux  
 Gift from the collection of Julia and Humbert Tinsman, F99-24/5

TECHNICAL NOTES

The tightly woven, plain-weave canvas is unlined. The tacking margins are intact, and the painted picture surface does not extend to the tacking edge, indicating that the dimensions are original. The opaque, light gray ground was probably commercially applied. Laux applied thin washes of green and brown paint to the background and a violet wash beneath the berries. He rendered the still life with thin, fluid, opaque paint. The brown, beige, and orange layers in the foreground were applied wet into wet. A few areas of paint abrasion, located in the upper left quadrant, disrupt the dark background with tiny flecks of exposed ground. The varnish, which is probably natural resin, is discolored.

PROVENANCE

Bessie Cook Tinsman, New Trier, Ill., and Trenton, Mo.; to Humbert and Julia Tinsman (son and daughter-in-law of Bessie Cook Tinsman), Shawnee Mission, Kans.; to NAMA, 1999.

REFERENCE

"Museum Receives 19th- and 20th-Century American Works," *Calendar* (Nelson-Atkins Museum of Art), May 2000, 2, cover.



ERNEST LAWSON (1873–1939)

*Woodland Scene*, c. 1891–92

Oil on canvas  
 20 × 25 1/4 in. (50.8 × 64.1 cm)  
 Signed lower left: E. LAWSON  
 Gift of Mr. and Mrs. Albert R. Jones, 33-1596

TECHNICAL NOTES

The tightly woven, plain-weave, medium-weight canvas is unlined, and the tacking margins are intact on the top and bottom edges. Lawson probably applied the opaque, off-white or light gray ground himself before painting the landscape wet into wet, with multiple layers of thick, pastelike paint. In a few areas, he appears to have incised and scraped into the paint. Vertical cracks and ridges in the paint indicate that Lawson expanded the width of the canvas on the right side and cropped it on the left side. Following this change in dimension, Lawson reworked the landscape one last time, as evidenced by the green paint in the lower left quadrant that does not continue to the left tacking edge. The texture of the underlying paint reveals that Lawson overpainted a blue tree on the lower left side and added a path, simplifying the composition. A branch on the rightmost tree trunk appears to have been repositioned, and a vertical paint stroke on the pink-roofed building near the top center appears to have been overpainted with a gray-green paint. Wide, slightly cupping mechanical cracks have developed. A small amount of retouch is scattered throughout. Museum conservation staff treated the painting in 1984 and again in 1990. During these treatments, grime and a discolored natural resin varnish were removed, insecure areas of active lifting and flaking paint were consolidated, paint losses were filled and toned, and a synthetic varnish was applied.

PROVENANCE

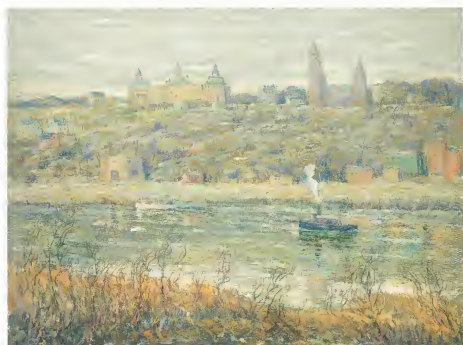
William Merritt Chase, New York; to estate of William Merritt Chase, New York, 1916; Albert R. and Mabel N. Jones, Kansas City, Mo.; to NAMA, 1933.

## EXHIBITIONS

Winfield High School, Kans., 19 October–14 November 1936, no cat.; Charlotte Crosby Kemper Gallery and Kansas City Art Institute, Kansas City, Mo., *Kansas City Collects KCAI*, 5–26 January 1985, unnumbered.

## REFERENCES

"In Gallery and Studio," *Kansas City Star*, 3 March 1934, 4 (as *Woodland near Harlem*); "Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 24; NAMA 1941, 166; NAMA 1959, 256; NAMA 1973, 253; *Kansas City Collects KCAI*, exh. cat. (Kansas City, Mo.: Kansas City Art Institute, 1985), unpaginated; NAMA 1991, 136–37; NAMA 1993a, 240.



ERNEST LAWSON (1873–1939)

*On the Harlem*, c. 1910 ±

Oil on canvas  
30 × 40 in. (76.2 × 101.6 cm)  
Signed lower right: E. LAWSON  
Gift of Mr. and Mrs. Albert R. Jones, 33-1595

## TECHNICAL NOTES

The plain-weave canvas has been lined to a composite panel using a wax-based adhesive. The tacking margins have been removed, leaving no information about the original dimensions. Infrared reflectography was unable to detect an underdrawing beneath the thick paint layers above the opaque, light beige ground. Lawson appears to have loosely outlined the buildings with medium blue paint. He painted the landscape directly with multiple layers of thick, opaque, pastelike paint. He incised lines into the water and the foreground trees, possibly with the end of a brush handle. There are prominent brushwork and stippled textures overall. Thick paint in the lower half of the painting has a flattened appearance, presumably caused by Lawson himself, as undamaged impasto was applied on top of these flattened layers. Wide

mechanical cracks have developed overall, and paint wrinkling is evident in thickly painted regions. A few small areas of retouch are scattered throughout. Museum conservation staff has treated the painting three times, most recently in 1994, when discolored varnish and retouch were removed, staining was reduced, paint losses were filled, textured, and retouched, and a thin layer of synthetic varnish was applied.

## PROVENANCE

John Quinn, New York, by 1924; (Effie Seachrest, Kansas City, Mo.); Albert R. Jones and Mabel N. Jones, Kansas City, Mo.; to NAMA, 1933.

## EXHIBITIONS

Winfield Public Schools, Kans., November 1940, no cat.; Winfield Public Schools, Kans., mid-June–July 1946, no cat.; Des Moines Art Center Junior Museum, Iowa, *The Great Eight*, 13 October 1963–5 January 1964, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Madison Art Center, Wisc., *The Seasons: American Impressionist Painting*, 8 December 1984–3 February 1985, no. 26; Memorial Art Gallery of the University of Rochester, N.Y., *The Impressionists' New York*, 6 November 1994–15 July 1995 (traveled), unnumbered.

## REFERENCES

Frederic Newlin Price, *Ernest Lawson: Canadian-American* (New York: Ferargil, 1930), unpaginated (as *Hospital Harlem River*); "In Gallery and Studio," *Kansas City Star*, 3 March 1934, 4 (as *On the Hudson*); "Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 24; NAMA 1941, 166; NAMA 1959, 256; George Shane, "The Visual Arts," *Des Moines (Iowa) Sunday Register*, 13 October 1963, 2L (as *On the Hudson*); NAMA 1973, 253; Trent Myers, *The Seasons: American Impressionist Painting*, exh. cat. (Madison, Wisc.: Madison Art Center, 1984), unpaginated; NAMA 1991, 137; Christopher Payne, "Exhibit Showcases Impressions of New York," *Montgomery (Ala.) Advertiser*, 4 December 1994, 11H; William H. Gerdts, *The Impressionists' New York*, exh. cat. (Rochester, N.Y.: Memorial Art Gallery, 1994), unpaginated; William H. Gerdts, *Impressionist New York* (New York: Abbeville Press, 1994), 197–98 (reproduction is flopped); Charles C. Eldredge, "Ernest Lawson's Spain," *American Art* 17 (Fall 2003), 86–88.



LAWRENCE H. LEDUSKA (1894–1966)

*Wild Horses and Owl*, 1938 †

Oil on canvas

34 1/8 × 40 1/8 in. (86.7 × 101.9 cm)

Signed and dated lower left: L. Lebduska. / 38.

Bequest of Elizabeth Calvin Bonner, 2003.167

TECHNICAL NOTES

The loosely woven, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not continue to the tacking margins, which are intact and contain a single set of tacks, confirming that the dimensions are original. The opaque, off-white ground was commercially applied. Infrared reflectography reveals a few faint painted lines that outline the horses and possibly the branches. Lebduska rendered the painting directly with opaque paint and loose brushwork. A few stippled textures with low impasto are evident, mainly on the trees and clouds, and the canvas texture is prominent overall. Under specular illumination, paint strokes in the underlying paint reveal forms that were later covered (for example, the red and orange leaves painted on top of the horse's tail, right edge). The underdrawing of the proper right front leg of the second horse from the right continues beneath the painted body of the fourth horse. Lebduska also appears to have slightly reduced the proper left back hoof of the first horse on the left. A few fine, vertical mechanical cracks have developed near the center of the painting. Museum conservation staff treated the painting in 2005, at which time surface grime and a discolored varnish were removed, a saturating layer of mastie was applied, and a few small paint losses, mainly on the edges, were retouched.

PROVENANCE

To John McGowan, New York; to (Parke-Bernet Galleries, New York, 6 March 1948, lot 103); to Elizabeth Calvin Bonner, Charleston, S.C., 1948; to NAMA, 2003.

REFERENCE

Parke-Bernet Galleries, New York, 6 March 1948, lot 103.



WILLIAM HORACE LITTLEFIELD (1902–1990)

*Saconneset Hills*, 1930

(*Shore and Marshes, Seconneset Hills*)<sup>1</sup>

Oil on canvas

20 3/8 × 36 3/8 in. (51.3 × 91.9 cm)

Signed and dated lower right: Wm H. Littlefield / Sept. 1930.

Inscribed on verso top: Wm H. Littlefield. / SACONNESSET Hills /

September 1930

Presented to the Atkins Museum of Fine Arts by

Mr. and Mrs. Ralph de S. Childs, A35-1

TECHNICAL NOTES

The tightly woven, heavyweight, plain-weave canvas, with numerous slubs and irregularities, remains attached to its original stretcher. Littlefield applied an opaque, medium pink ground before rendering the landscape directly with opaque, thick, paste-like paint. The highly textured surface consists of prominent brushwork, broad paint strokes, stippled textures, and some areas of scraped paint. The pigmented ground layer is evident throughout the painting in pinpoint-size areas left uncovered by the thick paint strokes. The impasto ranges from low to high. A few small areas of localized mechanical cracks are evident. Slight undulations in the central region of the canvas probably relate to the thick paint application. There appears to be a small amount of retouch, primarily located on the edges. Museum conservation staff treated the painting in 1997, at which time flaking paint was consolidated, discolored natural resin varnish was removed, and a Soulvar varnish with a semigloss sheen was applied.

PROVENANCE

Ralph de Someri Childs and Sally McAll Childs, Kansas City, Mo., by 1933; to NAMA, 1935.

EXHIBITIONS

John Becker Gallery, New York, *Wm H. Littlefield: An Exhibition of Paintings and Drawings*, 9 February–3 March 1931, no. 7 (as *Shore and Marshes, Seconneset Hills*); Thayer Museum of Art, University of Kansas, Lawrence, *William Littlefield Exhibition*, 1 December 1946–25 January 1947, no cat.

REFERENCES

*Wm H. Littlefield: An Exhibition of Paintings and Drawings*, exh.

cat. (New York: John Becker Gallery, 1931), unpaginated (as *Shore and Marshes, Sacconeset Hills*); "Liberal with Art," *Kansas City*, 1 January 1936, 8 (as *Saconneset Hills*); "Littlefield Paintings," *Lawrence (Kans.) Journal-World*, 7 December 1946, 8.

#### NOTE

1. The William Horace Littlefield Papers, Archives of American Art, Smithsonian Institution, refer to the painting variously as *The Shore and Marshes, Sacconeset*; *Shore and Marshes, Sacconeset*; and *Study of Shore and Marshes Sacconeset Hills, Falmouth, Mass.*



LUIGI LUCIONI (1900–1988)

#### *View of Malnate*, 1929

Oil on canvas  
 18 $\frac{1}{16}$  × 20 $\frac{1}{2}$  in. (45.9 × 52.1 cm)  
 Signed and dated lower right: L. Lucioni 1929.  
 Gift of Mr. and Mrs. D. L. James through the Friends of Art, 35-338

#### TECHNICAL NOTES

The fine, tightly woven, lightweight, plain-weave canvas is unlined; however, a piece of thick paper has been inserted, without adhesive, between the canvas and the stretcher. The tacking margins are intact, and the painted picture surface does not extend to the tacking margins, indicating that the dimensions are original. The opaque, off-white ground was probably applied by a commercial manufacturer. Lucioni painted the landscape directly, using fluid, opaque paint. The paint surface is thin, with very low stippled textures in the clouds and the stucco of the foreground building. Fine paint strokes define numerous details of the composition. A few minor paint losses are present in the upper right corner and on the edge of the clock tower near the center. Only a few small areas of retouch are apparent, mainly on the edges. The varnish is dark and discolored, causing an overall shift in tonality.

#### PROVENANCE

To (Ferargil Galleries, New York, by 1930); D. L. and Lilly S. James, Kansas City, Mo., by 1934; to NAMA, 1935.

#### EXHIBITIONS

Ferargil Galleries, New York, *Paintings of Italy: Luigi Lucioni*, 3–15 February 1930, no. 7; probably Ferargil Galleries, New York, ["Summer Show"], July 1931, no cat.; Rhode Island School of Design, Providence, *Annual Exhibition of Contemporary American Paintings*, 6 October–3 November 1931, no. 26; Milwaukee Art Institute, *Luigi Lucioni*, October 1932, no cat.; Rhode Island School of Design, Providence, ["Paintings by Luigi Lucioni"], 5 December 1932–6 January 1933, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Eleven Contemporary American Painters*, 1 April–1 May 1934, no cat.; Coe College, Cedar Rapids, Iowa, *Third Fine Arts Festival*, 2–22 January 1955, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection*, William Rockhill Nelson Gallery and Atkins Museum, Kansas City, 22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.

#### REFERENCES

Ruth Green Harris, "Various Attractions in New York Art Galleries," *New York Times*, 9 February 1930, X12; *Paintings of Italy: Luigi Lucioni*, exh. cat. (New York: Ferargil Galleries, 1930), unpaginated; probably T. C. Linn Jr., "Midsummer Activities in Art at Home and in Europe," *New York Times*, 26 July 1931, X5; *Catalogue of Annual Exhibition of Contemporary American Paintings*, exh. cat. (Providence: Rhode Island School of Design, 1931), unpaginated; "Luigi Lucioni," *Bulletin of the Milwaukee Art Institute* 6 (October 1932), 5; *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1 December 1932), unpaginated; "Paintings by Luigi Lucioni Shown at School of Design," *Providence (R.I.) Sunday Journal*, 11 December 1932, Society-Art-Music sec., 11; M. K. P., "In Gallery and Studio: News and Views of the Week in Art," *Kansas City Star*, 29 November 1935, 14; "Art News," *Kansas City Journal-Post*, 8 December 1935, 2B; "A Modern Acquisition," *Kansas City Journal-Post*, 8 December 1935, 2B; "Liberal with Art," *Kansas City Star*, 1 January 1936, 8 (as *View of Malnate*); "Gallery Changes," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1–16 January 1936), 2; "Friends of Art," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1–15 March 1936), 4; "Friends of Art," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (15–31 March 1936), 3; "Art News," *Kansas City Journal-Post*, 27 December 1936, 2B; "Important Steps toward Becoming Art Center by Kansas City in 1936," *Kansas City Star*, 27 December 1936, 2B; "Product of Luigi Lucioni," *Kansas City Journal-Post*, 23 July 1939, 14; "Lucioni's [sic] 'Ethel Waters' Masterpiece at Gallery," *Kansas*



*City Journal*, 7 April 1940, Women's sec., 7 (as *Malnate*); NAMA 1941, 166; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; *Twenty-five Years of Painting, 1925-1950*, exh. cat. (New York: Associated American Artists Galleries, 1951), unpaginated; Winifred Shields, "Key Role at Art Gallery Filled by Society of 500," *Kansas City Star*, 4 January 1953, 8D; NAMA 1959, 257; NAMA 1973, 253.



STANTON MACDONALD-WRIGHT (1890-1973)

*Self-Portrait*, c. 1907-9 †

Oil on canvas

19 3/8 x 15 3/8 in. (49.9 x 39.7 cm)

Gift of the Enid and Crosby Kemper Foundation, F89-39

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave linen canvas has been lined using BEVA film adhesive. The original tacking edges have been partially removed. Over the opaque, light gray ground, Macdonald-Wright defined the face and body with broad, loose black paint strokes. These outlines are also present above the paint layer and are an integral part of the final composition. He painted the portrait directly, with opaque, pastelike paint and loose, prominent brushwork. A few stippled textures and low impasto are visible throughout. Mechanical cracks are evident overall, and faint stretcher cracks have developed on the right and left edges. A small amount of retouch is concentrated on the outermost edges, and there appears to be a small scratch on the proper right temple that was carefully retouched when Museum conservation staff treated the painting in 1990. At that time, insecure areas of paint were

stabilized, a discolored natural resin varnish and overpaint were removed from the surface, previous lining materials were mechanically removed, the original canvas was humidified and flattened to reduce cupping, a small tear in the canvas was repaired, the canvas was returned to its original dimensions, relined, and attached to a new stretcher, a synthetic varnish was applied, and paint losses were filled and retouched.

#### PROVENANCE

To estate of the artist, 1973; to (Joseph Chowning Gallery, San Francisco, by 1987); to (Morgan Gallery, Kansas City, Mo., 1989); to Enid and Crosby Kemper Foundation, Kansas City, Mo., 1989; to NAMA, 1989.

#### EXHIBITIONS

Possibly Los Angeles County Museum, *A Retrospective Showing of the Work of Stanton Macdonald-Wright: A Loan Exhibition*, 19 January-19 February 1956, no. 9; ARCO Center for Visual Art, Los Angeles, *Stanton Macdonald-Wright: Paintings, 1903-1973*, 25 September-3 November 1979, no cat.; University of Southern California Atelier Gallery in the Santa Monica Place, *Stanton Macdonald-Wright Returns*, 16 November 1985-12 January 1986, no cat.; Oakland Museum, Calif., *The Artists of California: A Group Portrait in Mixed Media*, 14 November 1987-24 July 1988 (traveled), unnumbered; North Carolina Museum of Art, Raleigh, *Color, Myth, and Music: Stanton Macdonald-Wright and Synchromism*, 4 March 2001-24 February 2002 (North Carolina Museum of Art and Los Angeles County Museum of Art only), no. 1.

#### REFERENCES

Possibly *A Retrospective Showing of the Work of Stanton Macdonald-Wright: A Loan Exhibition*, exh. cat. (Los Angeles: Los Angeles County Museum, 1956), 10; Henry Clausen, "Recollections of SMW," *American Art Review* 1 (January-February 1974), 56; David S. Rubin, "Stanton Macdonald-Wright," *Arts Magazine* 54 (December 1979), 9; "Stanton Macdonald-Wright Returns," *Atelier* (School of Fine Arts, University of Southern California), Winter 1985, 10; *The Artists of California: A Group Portrait in Mixed Media*, exh. cat. (Oakland, Calif.: Oakland Museum, 1987), unpaginated; Laura Caruso, "O'Keeffe's Itinerant 'Jonquils' Pauses at Art Institute," *Kansas City Star*, 10 February 1991, J4; NAMA 1991, 162-63; "A Formidable Man," *Santa Monica Mirror* 3 (1-7 August 2001), 1; Will South et al., *Color, Myth, and Music: Stanton Macdonald-Wright and Synchromism*, exh. cat. (Raleigh: North Carolina Museum of Art, 2001), 17-18, 171.



THALIA WESCOTT MALCOLM (1878–ACTIVE 1941)

*Green Table*, 1937

(*Table du Jardin Vence*; *Green Table and Gladiolas*)<sup>1</sup>

Oil on canvas

39 $\frac{3}{4}$  × 31 $\frac{1}{2}$  in. (100 × 81 cm)

Signed lower center: MALCOLM.

Gift of the artist, 44-10

#### TECHNICAL NOTES

The loosely woven, plain-weave canvas is unlined, and the thin, opaque, off-white ground was commercially applied. The intact tacking margins indicate that the dimensions are original. The foreground appears to have been underpainted with an opaque, muted pink paint. Malcolm painted the still life directly with thin, pastelike paint and appears to have added a few medium-rich, glazeliike paint strokes to the flowers. A few thick brushstrokes in the underlying paint layer do not correspond to the final composition and may indicate changes the artist made to the book and top edge of the table. A few localized mechanical cracks have developed in the thick paint of the flowers. Two scratches in the paint are located on the left side of the bottom edge. One small loss of red paint in the impasto of a flower near the top of the right edge exposes the ground, and another small paint loss is located near the bottom right corner. A few pinpoint losses of paint are present in the top edge of the green background. The painting appears to be unvarnished.

#### PROVENANCE

To NAMA, 1944.

#### EXHIBITION

Durand-Ruel Galleries, New York, *Exhibition of Paintings by Thalia Malcolm*, 16 November–11 December 1937, no. 19.

#### REFERENCES

H[oward] D[evree], "By Groups and Women," *New York Times*, 21 November 1937, X11 (as *Green Table and Gladiolas*); *Exhibition of Paintings by Thalia Malcolm*, exh. cat. (New York: Durand-Ruel Galleries, 1937), unpaginated.

#### NOTE

1. The title *Table du Jardin Vence* is painted in black on the horizontal cross-bar of the stretcher, which is original.



CHARLES C. MARKHAM (1837–1907)

*Portrait of Master James Kingsley*, c. 1870

Oil on canvas

30 × 25 in. (76.2 × 63.5 cm)

Gift of Mr. Henry G. Riegner, 81-45

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined, probably using a glue-based adhesive. The tacking margins have been removed, making it impossible to determine if the dimensions are original. Over the opaque, off-white ground, Markham appears to have underpainted parts of the composition. The following colors are visible between traction cracks: gray paint (left edge), red paint (upper right quadrant), and teal paint (bottom left corner). Markham's underdrawing, which he applied with a brush, is visible beneath the face in normal light. Markham painted the portrait indirectly, with thin layers of fluid, opaque, medium-rich paint and transparent glazes. Wide mechanical cracks have formed overall. Spiral impact cracks and traction cracks have developed in places. A mended vertical tear is located in the upper right quadrant. A vertical band of slightly tented but stable paint is evident on the

right side of the painting. The brown glaze of the face and the proper right collar is slightly abraded. A few somewhat large areas of retouch are found on the chin, below the proper right ear, and on the mended tear. Small areas of retouch are scattered throughout, and there appear to be a few strengthening strokes of over-paint on the figure and background. The varnish, which is probably synthetic, has a moderately high sheen.

#### PROVENANCE

Private collection; to Louis de Querault, Count Pie de Concha, Segovia, by bequest; to Henry G. Riegner, Brooklyn, N.Y., by gift, c. 1935; to NAMA, 1981.

#### RELATED WORK

*Portrait of Master James Kingsley*, oil on canvas, 1870, 45¼ × 35¼ in. (114.9 × 89.5 cm), Hirschl & Adler Galleries, New York.



#### REGINALD MARSH (1898–1954)

##### *Pavonia—Jersey City*, 1928 ± (*Street Scene, Twelfth Avenue*)

Oil on canvas

20¼ × 30¼ in. (51.1 × 76.8 cm)

Signed and dated lower right: REGINALD MARSH 1928

Purchase: acquired through the generosity of the Union Pacific Foundation, Mrs. Herbert O. Peet, and the Nelson Gallery Foundation, F90-37

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas is unlined. The opaque, light gray ground was commercially applied. Marsh appears to have applied a warm brown imprimatura overall. He then defined the figures with loose, fine strokes of black paint, which form an integral part of the final composition. He painted the street scene indirectly, with opaque paint and transparent glazes. The composition is thinly painted overall, and the texture of the canvas weave is prominent. The top corner of the building on the right side was raised slightly, and the earlier position remains visible. Infrared reflectography reveals that Marsh reduced the legs of the male figure standing on

the curb to the right of the female figure, repositioned the proper right leg of the female figure, and initially planned to paint a square shape beside the man standing closest to the train. A stretcher crack has formed on the top edge. A slightly raised, diagonal feather crack (no instability), caused by a scratch to the back of the canvas, is apparent near the center of the painting. A small scratch near the center of the left edge was carefully retouched. The varnish, which is probably natural resin, is slightly discolored.

#### PROVENANCE

To Felicia Meyer Marsh (wife of the artist), New York; to (Frank K. M. Rehn Galleries, New York, 1974); to Robert Simpson, Pa., by 1976; to (Hirschl & Adler Galleries, New York, 1981); to Manoo-gian Collection, Taylor, Mich., 1981; Mr. and Mrs. Steve Ross, Los Angeles, 1982; to Steven Spielberg, Los Angeles, by gift; to Amy Irving, Los Angeles, c. 1989; to (Hirschl & Adler Galleries, New York, 1990); to NAMA, 1990.

#### RELATED WORKS

Sketch of train, c. 1928, graphite on paper, 4½ × 6 in. (11.4 × 15.2 cm), Metropolitan Museum of Art, New York; Study for *Pavonia—Jersey City*, c. 1928, graphite on paper, 4½ × 6 in. (11.4 × 15.2 cm), Metropolitan Museum of Art, New York; Study for *Pavonia—Jersey City*, c. 1928, graphite on paper, 4½ × 6 in. (11.4 × 15.2 cm), Metropolitan Museum of Art, New York.

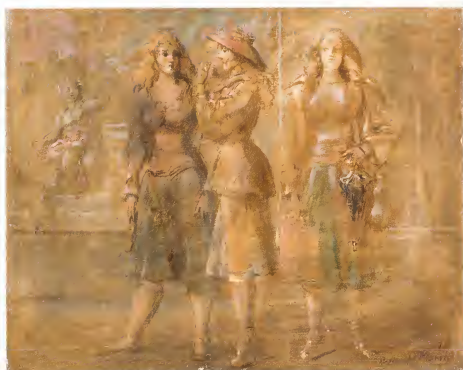
#### EXHIBITIONS

Whitney Studio Galleries, New York, ["Kenneth Frazier, Reginald Marsh, Isabel Whitney"], [mid-November–mid-December 1928], no cat.; Frank K. M. Rehn Gallery, New York, *Early Paintings by Reginald Marsh*, 25 November–31 December 1974, no cat.; Hirschl & Adler Galleries, New York, and Williams College Museum of Art, Williamstown, Mass., *Second Williams College Alumni Loan Exhibition in Celebration of the 50th Anniversary of the Williams College Museum of Art and in Honor of President John W. Chandler and Professor S. Lane Faison Jr.*, 1 April–13 June 1976 (traveled), unnumbered (as *Street Scene, Twelfth Avenue*).

#### REFERENCES

"Reginald Marsh," *Arts Magazine* 49 (February 1975), 13 (as *Street Scene*); *Second Williams College Alumni Loan Exhibition in Celebration of the 50th Anniversary of the Williams College Museum of Art and in Honor of President John W. Chandler and Professor S. Lane Faison Jr.*, exh. cat. (Williamstown, Mass.: Williams College, 1976), 20, 57 (as *Street Scene—Twelfth Avenue*); Liz Seaton, "Nelson Acquires a Slice of City Life," *Kansas City Star*, 2 June 1991, 11, 14 (as *Street Scene, Twelfth Avenue*); Margaret C. Conrads, "American Realist Painting Enters Collection," *Calendar of Events* (Nelson-Atkins Museum of Art), June 1991, 1–2 (as *Street Scene, Twelfth Avenue*); NAMA 1991, 5–6, 155–56 (as *Street Scene, Twelfth Avenue*); NAMA 1993a, 247 (as *Street Scene, Twelfth Avenue*); James Walter Ellis, "The Fourteenth Street School," Ph.D. diss., Case Western Reserve University, 2003,

109n99 (as *Street Scene, Twelfth Avenue*); Norman Sasowsky, Catalogue of Reginald Marsh Paintings, MS, vol. 3, no. 28–17 (as *Street Scene in Front of "Café Restaurant"*).



REGINALD MARSH (1898–1954)

Untitled, c. 1948

Oil on Masonite  
16 × 20 in. (40.6 × 50.8 cm)  
Signed and dated lower right: 4[?] / Reginald Marsh  
Bequest of Felicia Meyer Marsh, 79-23/1

#### TECHNICAL NOTES

Marsh primed the Masonite panel with an opaque, bright white ground. He then applied an opaque, gray imprimatura, followed by a dark brown, transparent wash applied overall. He loosely outlined the figures with fine strokes of dark brown, slightly transparent paint, before painting them with thin, fluid, medium-rich paint. Highlights on the figures were created with thin washes of pink and beige paint, and warm brown washes were applied to the shadows. The sketchlike rendering and thin paint application produce a very transparent composition. A faint flesh tone is evident near the legs of the central figure and may indicate a change in her proper right leg. A few losses of paint and ground are located in the figures and along the edges. These losses reveal red paint beneath the central figure and teal paint beneath the woman on the left, which may relate to an earlier composition. Numerous gouges in the wet paint were formed on the top edge, between the central and right figures. In this same region, there are several scratches in the paint. Small areas of retouch are scattered throughout, and a few gouges in the paint were retouched without the use of fill material. The painting appears to be unvarnished, based on the uneven surface sheen.

#### PROVENANCE

To Felicia Meyer Marsh (wife of the artist), New York; to NAMA, 1979.



REGINALD MARSH (1898–1954)

Untitled, 1953

Oil on wood panel  
5<sup>3</sup>/<sub>16</sub> × 1<sup>7</sup>/<sub>8</sub> in. (13.2 × 4.8 cm)  
Signed and dated lower right: M53  
Bequest of Felicia Meyer Marsh, 79-23/2

#### TECHNICAL NOTES

The wood panel is primed with a layer of what appears to be opaque, bright white gesso, smoothly applied. The outer edges of the panel are unprimed, and the top and bottom edges are jagged; however, two black lines beneath the paint marking the top and left edges suggest that the dimensions are original. Marsh appears to have applied a dark brown wash overall before loosely positioning the figure with medium gray paint strokes and rendering it with thin, fluid layers of transparent paint. He applied thin, somewhat opaque, white paint to the proper right side of the face, arms, and legs. Somewhat thicker paint is present on the hair and skirt. Several short brush hairs are embedded in the paint, and a few large particles of green pigment are visible on the bodice. A few minor abrasions and pinpoint paint losses are located on the outermost edges. There is one area of retouch near the upper left corner. A yellow-brown fluorescence, apparent under ultraviolet radiation,



suggests the presence of a natural resin varnish, but it may also relate to the medium of the paint.

#### PROVENANCE

To Felicia Meyer Marsh (wife of the artist), New York; to NAMA, 1979.



REGINALD MARSH (1898–1954)

Untitled, c. 1953–54

Tempera and oil on Masonite  
6 $\frac{1}{16}$  × 2 $\frac{3}{16}$  in. (15.4 × 5.8 cm)  
Signed lower right: R. Marsh  
Bequest of Felicia Meyer Marsh, 79-23/3

#### TECHNICAL NOTES

The Masonite panel is covered with a layer of what appears to be opaque, bright white gesso, applied with thick horizontal brushstrokes that are visible under specular illumination. Marsh initially defined the figure with loose, gray paint strokes before painting her with thin, fluid, transparent egg tempera paint. Thin, orange washes applied to the limbs may be oil paint. Marsh applied extremely fine, expressive black paint strokes above these washes to further define the body and facial features. Opaque, somewhat thick, white highlights were applied in oil to the proper right side of the face and head, neck, arms, bottom of the skirt, and legs. Oil glazes may have also been applied throughout as part of the layering technique. Extremely short, horizontal lines along the center of

the body, from the neck to the middle of the skirt, may have been applied to help Marsh transfer this image to a larger composition, as the marks were applied on top of the paint layer and do not relate to an underdrawing. A few minor paint losses are located on the outermost edges.

#### PROVENANCE

To Felicia Meyer Marsh (wife of the artist), New York; to NAMA, 1979.



FLETCHER MARTIN (1904–1979)

*Celebration*, 1939 †

Oil on canvas  
30 $\frac{1}{8}$  × 25 $\frac{1}{8}$  in. (76.5 × 63.5 cm)  
Signed and dated lower left: fletcher martin / 1939  
Gift of the Trustees of the Kansas City Art Institute, 41-45

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has numerous slubs and irregularities and is unlined. The tacking margins are intact. The opaque, off-white ground was commercially applied. Infrared reflectography (IRR) reveals that Martin loosely outlined the composition with dark paint, and many of these outlines are visible in normal light. Martin rendered the composition directly with opaque paint and loose, prominent brushwork. The consistency of the paint ranges from thin and fluid to thick and pastelike, with low impasto. Thick, diagonal paint strokes beneath the face suggest that Martin initially painted the hat covering the ear, eye, and hair. IRR also reveals that Martin reduced the proper right sleeve slightly and omitted several elements present in the underdrawing. A few fine mechanical cracks are evident under magnification.

and a stretcher crack has developed on the bottom edge. Museum conservation staff treated the painting in 1981, at which time a discolored varnish was removed and a synthetic varnish was applied.

#### PROVENANCE

To (Midtown Galleries, New York, 1940); to NAMA, 1941.

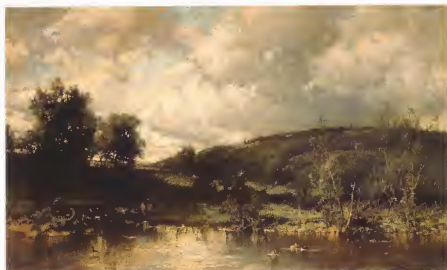
#### EXHIBITIONS

Los Angeles Museum, *Fletcher Martin*, 1–30 December 1939, no. 7; Midtown Galleries, New York, ["Retrospective Group Exhibition"], June–July 1940, no cat.; Midtown Galleries, New York, *Fletcher Martin: Exhibition of Paintings*, 11–30 November 1940, no. 2; Pennsylvania Academy of the Fine Arts, Philadelphia, *The One Hundred and Thirty-sixth Annual Exhibition of Painting and Sculpture*, 26 January–2 March 1941, no. 378; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Paintings and Drawings by Fletcher Martin*, 28 September–2 November 1941, no cat.; Midtown Galleries, New York, *Tenth Anniversary Loan Exhibition*, 3–21 March 1942, no. 10; Springfield Museum of Fine Arts, Mass., *American Life*, 22 November–31 December 1942, no. 20; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection*, William Rockhill Nelson Gallery and Atkins Museum, Kansas City, 22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.; Wichita Art Museum, Kans., *The Neglected Generation of American Realist Painters: 1930–1948*, 2 May–14 June 1981, unnumbered; Charlotte Crosby Kemper Gallery and Kansas City Art Institute, Mo., *Kansas City Collects KCAI*, 5–26 January 1985, unnumbered.

#### REFERENCES

Alma May Cook, "Fletcher Martin Shows Sign of Changing Style in Newest Exhibition," *Los Angeles Evening Herald and Express*, 9 December 1939, B4; Arthur Millier, "The Art Thrill of the Week," *Los Angeles Times*, 10 December 1939, sec. 3, 8; "Millier Thrilled," *Art Digest* 14 (15 December 1939), 26; *Fletcher Martin*, exh. cat. (Los Angeles: Los Angeles Museum, 1939), unpaginated; Howard Devree, "A Reviewer's Notebook: How the Occident Looks to the Orient—Museum and Gallery Activities," *New York Times*, 9 June 1940, X7; Howard Devree, "Summer Spreads Its Diverse Feast," *New York Times*, 7 July 1940, X12; Ted Cook, "Fletcher Martin," *California Arts and Architecture* 57 (September 1940) 17; Peyton Boswell Jr., "Fletcher Martin: Painter of Memories," *Parade* 12 (6 October 1940), 8, 11; "Ex-Gob Fletcher Martin Goes from Hollywood to Iowa to Paint and Teach," *LIFE*, 11 November 1940, 92; "New York Introduced to Fletcher Martin," *Art Digest* 15 (15 November 1940), 6; Henry McBride, "Groups and Individuals," *New York Sun*, 16 November 1940, 7; [Jeannette] L[owe], "Sure Touch Out of the West: Fletcher Martin," *Art News* 39 (23 November 1940), 12; *Fletcher Martin: Exhibition of Paintings*, exh. cat. (New York: Midtown Galleries, 1940), unpaginated; Peyton Boswell, "The Pennsylvania Annual," *Art Digest* 15 (1 Feb-

ruary 1941), 3; "1-Man Art Show Is Big," *Kansas City Times*, 29 September 1941, 8; "Martin's Paintings Displayed at Gallery," *Kansas City Star*, 2 October 1941, 7; H[enry] C. H[askell], "Fletcher Martin Takes a Bow on His First Local Exhibit," *Kansas City Star*, 3 October 1941, 20; H[enry] C. H[askell], "New York Gallery-Goer Takes American Painters for a Ride," *Kansas City Star*, 24 October 1941, 18; "Paintings by Fletcher Martin," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 8 (October 1941), 1; "Gift to the Nelson Art Gallery," *Kansas City Star*, 27 November 1941, 8; "News and Notes of Art," *New York Times*, 4 December 1941, 30; "Museums Buy Numerous American Pictures," *Art Digest* 16 (15 December 1941), 6; "Gift of Fletcher Martin Painting," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 8 (December 1941), 8; *List of Paintings, Drawings, and Watercolors Included in One-Man Exhibition of the Works of Fletcher Martin*, exh. checklist (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1941), unpaginated; *The One Hundred and Thirty-sixth Annual Exhibition of Painting and Sculpture*, exh. cat., 2nd ed. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1941), unpaginated; "Midtown Galleries Mark Tenth Anniversary with All-Loan Show," *Art Digest* 16 (1 March 1942), 16; "'American Life' Exhibit at Springfield Museum," *Springfield (Mass.) Sunday Union and Republican*, 22 November 1942, 6E; *Tenth Anniversary Loan Exhibition*, exh. cat. (New York: Midtown Galleries, 1942), unpaginated; *American Life*, exh. brochure (Springfield, Mass.: Springfield Museum of Fine Arts, 1942), unpaginated; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D; Norman Kent, "Fletcher Martin: A Rugged American Artist," *American Artist* 11 (December 1947), 16; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; Barbara Ebersole, *Fletcher Martin* (Gainesville: University of Florida Press, 1954), x, 12, 45; NAMA 1959, 257; NAMA 1973, 253; Howard E. Wooden, *The Neglected Generation of American Realist Painters: 1930–1948*, exh. cat. (Wichita, Kans.: Wichita Art Museum, 1981), 45, 59; *Kansas City Collects KCAI*, exh. cat. (Kansas City, Mo.: Kansas City Art Institute, 1985), unpaginated; NAMA 1991, 152–53; *Journal of the American Medical Association* 274 (27 December 1995), 1893, cover.



GEORGE HERBERT MCCORD (1848–1909)

*Landscape*, n.d.

Oil on canvas

18¼ × 30¼ in. (46.4 × 76.8 cm)

Signed lower right: G. H. McCord

Bequest of Mrs. Walter M. Jaccard, R61-2/6

#### TECHNICAL NOTES

The medium-weight, plain-weave canvas is unlined, and the tacking margins are intact. The opaque, light gray ground was commercially applied. McCord appears to have underpainted the sky with a medium gray paint before rendering the landscape indirectly with layers of opaque paint and transparent glazes. The consistency of the paint ranges from pastelike to fluid and medium-rich. Wide mechanical cracks have formed overall. There appears to be a small amount of paint abrasion in the sky that emphasizes the canvas weave. Numerous losses of paint and ground are present on the edges, a few of which were retouched without the use of fill material. An uneven, discolored varnish, which is probably natural resin, is present on the surface, and thick yellowed varnish is present in the interstices of the paint.

#### PROVENANCE

Gertrude Elizabeth (Mrs. Walter M.) Jaccard, Kansas City, Mo.; to NAMA, 1961.

#### REFERENCES

"Check List of Acquisitions, 1962," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (October 1962), 16; NAMA 1973, 253.



HENRY LEE MCFEE (1886–1953)

*Fruit and Leaves*, 1938 ±

Oil on canvas

30½ × 24½ in. (76.5 × 61.1 cm)

Signed lower right: McFee

Gift of the Friends of Art, 39-1

#### TECHNICAL NOTES

The tightly woven, plain-weave fabric with numerous slubs and irregularities is unlined and was commercially primed with an opaque, off-white ground. McFee painted the still life indirectly with multiple layers of opaque and transparent glazes. The consistency of the paint ranges from dry, thick, and pastelike to thin and fluid. The surface of the table contains a small amount of low impasto. There appears to be one small area of retouch on a central leaf. Museum conservation staff treated the painting in 1984, at which time two small areas of localized cleavage in the central region of the painting were consolidated using BEVA 371 adhesive, a layer of surface grime was removed, a severe corner draw at the upper left was flattened, the canvas was restretched, and a synthetic varnish was applied on the previously unvarnished surface.

#### PROVENANCE

To (Frank K. M. Rehn Galleries, New York, 1938); to NAMA, 1939.

#### EXHIBITIONS

Frank K. M. Rehn Gallery, New York, *Spring 1938*, 28 March–30 April 1938, no. 10; Carnegie Institute, Pittsburgh, *The 1938 International Exhibition of Paintings*, 13 October–4 December 1938, no. 58; Studios of the Department of Architecture and Allied Arts, Kansas State College, Manhattan, *Development of American Painting from the "Eight" to the Present* (as part of the Fine Arts Festival), 23 April–3 May 1953, no cat.; Wichita Art Museum, Kans.,

*Paintings Loaned by the Friends of Art Collection, William Rockhill Nelson Gallery and Atkins Museum, Kansas City, 22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., Distinguished Americans, 30 September–28 October 1956, no cat.; Kansas City Public Library, Kans., July–August 1968, no cat.; Kansas City Art Institute, Mo., The Forgotten Forties, February 1962, no cat.; National Museum of American Art, Washington, D.C., with Center Gallery, Bucknell University, Lewisburg, Pa., Henry Lee McFee and Formalist Realism in American Still Life, 1923–1936, 5 September 1986–30 September 1987 (traveled), unnumbered; Telfair Museum of Art, Savannah, Ga., Looking Back: Art in Savannah, 1900–1960, 16 July–15 September 1996, unnumbered.*

#### REFERENCES

M. U., "Spring Show at Rehns: Varied and Interesting Work Put on Display," *New York Sun*, 2 April 1938, 10; "Rehn Presents 'Spring 1938' Many New Paintings in Big Annual Group Show," *New York Post*, 2 April 1938, 5; Howard Devree, "A Reviewer's Notebook," *New York Times*, 3 April 1938, 161; "A Group of Americans," *New York Herald Tribune*, 10 April 1938, VI8; "Fresh from the Studio," *Art Digest* 12 (15 April 1938), 20; "The Spring Festival of a Recognized Group of Painters," *Art News* 36 (16 April 1938), 14; clipping, April 1938, Rehn Gallery Papers, Archives of American Art, Smithsonian Institution, microfilm reel NY59-18, frame 116; "The Friends of Art Present a Still Life to the Gallery," *Kansas City Star*, 16 December 1938, 18; H[enry] C. H[askell], "The Friends of Art Present a Still Life to the Gallery," *Kansas City Star*, 16 December 1938, 18; "Gift to Gallery," *Kansas City Journal-Post*, 18 December 1938, 24; H[enry] C. H[askell], "The Friends of Art Present a Portrait to the Gallery," *Kansas City Star*, 29 December 1938, 6; *Spring 1938*, exh. cat. (New York: Frank K. M. Rehn Galleries, 1938), unpaginated; *The 1938 International Exhibition of Paintings*, exh. cat. (Pittsburgh: Carnegie Institute, 1938), unpaginated, pl. 30; "Friends of Art," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 5 (January 1939), 3; Whitney N. Morgan, "Recent American Museum Acquisitions," *Parnassus* 11 (March 1939), 25–26 (as *Fruits and Leaves*); NAMA 1940, 23; NAMA 1941, 149, 159, 166; "Nelson Gallery Celebrates First Decade," *Art Digest* 18 (15 December 1943), 7; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; Winifred Shields, "Key Role at Art Gallery Filled by Society of 500," *Kansas City Star*, 4 January 1953, 8D; NAMA 1959, 257; Robert K. Sanford, "Behold 'the Forgotten 40s,'" *Kansas City Star*, 25 February 1962, 2D; NAMA 1973, 253; Donald Hoffmann, "Tracing the Ups and Downs of the Friends of Art," *Kansas City Star*, 19 September 1976, 1E; John Baker, *Henry Lee McFee and Formalist Realism in American Still Life, 1923–1936*, exh. cat. (Lewisburg, Pa.: Bucknell University Press, 1987), 120–21, 128; NAMA 1991, 171–72; Pamela D. King and Harry H. DeLorme Jr., *Looking Back: Art in Savannah, 1900–1960*, exh. cat. (Savannah, Ga.: Telfair Museum of Art, 1996), 70–71.



PAUL RAPHAEL MELTSNER (1905–1966)

*Paul, Marcella and Van Gogh (No. 2)*, c. 1937 ±  
(*Paul, Marcella and Van Gogh*)

Oil on canvas  
36<sup>1</sup>/<sub>16</sub> × 30 in. (91.6 × 76.2 cm)  
Signed lower right: PAUL MELTSNER.  
Gift of Oscar Serlin, 40-2/2

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas is unlined and was commercially primed with an opaque, white ground. The intact tacking margins indicate that the dimensions are original. Infrared reflectography (IRR) reveals a few faint underdrawing lines, possibly graphite, which outline the facial features, bodies, and background elements. Lines beneath the water tower and near the upper right and lower left corners of the canvas do not relate to the overlying composition. Meltsner appears to have underpainted the faces with a medium brown wash before rendering the painting with smoothly blended layers of thin, fluid, opaque paint and transparent glazes. Somewhat thick, dry, pastelike brushwork highlights the dog's fur, producing texture and low impasto. IRR reveals that Meltsner raised the man's proper right shoulder slightly. Pinpoint-size retouch is visible on the blue shirt, and somewhat broad retouch is located on the man's proper left forearm, the woman's hair, the train in the painting on the easel, and the dog's proper left front paw. Museum conservation staff treated the painting in 1990, at which time surface film and pencil marks were removed, locally blanching varnish was reformed, minor abrasions were retouched, and a final layer of synthetic varnish was applied.

#### PROVENANCE

Oscar Serlin, New York, by 1940; to NAMA, 1940.



## RELATED WORK

*Paul, Marcella, and Van Gogh*, c. 1937, 30 × 36 in. (76.2 × 91.4 cm), location unknown, illustrated in "Meltsner Who Paints the Drama of Labor," *Art Digest* 11 (1 May 1937), 15 (as *Paul, Van Gogh and Marcella*).

## EXHIBITIONS

Whitney Museum of American Art, New York, 1937 *Annual Exhibition of Contemporary American Painting*, 10 November–12 December 1937, no. 113; Midtown Galleries, New York, *Paul Meltsner*, 24 May–10 June 1938, no. 6 (as *Paul, Marcella and Van Gogh*).

## REFERENCES

1937 *Annual Exhibition of Contemporary American Painting*, exh. cat. (New York: Whitney Museum of American Art, 1937), unpaginated; possibly Leonard Lyons, "Its Closest Competitor Is First to Applaud Critics' Prize Play," *Washington Post*, 24 April 1938, TT2 (as *Paul, Marcella and Van Gogh*); J[eanette] L[owe], "New Exhibitions of the Week: Farm Scenes Replace Urban Subjects in Recent Paintings of Meltsner," *Art News* 36 (28 May 1938), 15–16 (as *Paul, Marcella and Van Gogh*); M. U., "New Art Group Holds Display: Meltsner and Others Also Seen in Exhibitions," *New York Sun*, 28 May 1938, 9 (as *Paul, Marcella and Van Gogh*); *Paul Meltsner*, exh. cat. (New York: Midtown Galleries, 1938), unpaginated (as *Paul, Marcella and Van Gogh*); "A Gift to the Nelson Gallery," *Kansas City Star*, 19 January 1940, 5 (as *Paul, Marcella and Van Gogh*); "Meltsner for K.C.," *Art Digest* 14 (15 February 1940), 8; "Gifts to the Collection," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 6 (February 1940), 6 (as *Paul, Marcella and Van Gogh*); clipping, c. 1940, NAMA curatorial files (as *Paul, Marcella and Van Gogh*); "Canine Art Critic and Model," *Boston Traveler*, 10 May 1946, 30; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28 (as *Paul, Marcella and Van Gogh*); Ned Emerson, "Artist to Restore Basilio's World Crown for All Time," *Herald-Journal* (Syracuse, N.Y.), 28 May 1956, 2; NAMA 1959, 257 (as *Paul, Marcella and Van Gogh*); NAMA 1973, 253 (as *Paul, Marcella and Van Gogh*, No. 2); NAMA 1991, 154; NAMA 1993a, 249; *Journal of the American Medical Association* 275 (1 May 1996), 4, cover.



RICHARD E. MILLER (1875–1943)

*At the Window*, c. 1910–12 †  
(*Paris Morning*)

Oil on canvas  
39½ × 32 in. (100.3 × 81.3 cm)  
Signed lower right: Miller  
Gift of Mrs. Harry G. Woodward Jr., niece of the artist, F96-14

## TECHNICAL NOTES

The loosely woven, plain-weave canvas with numerous slubs and irregularities has been lined using a wax-based adhesive. A six-inch margin of unfinished painting, which wraps around to the back of the stretcher at the bottom edge, indicates that Miller reduced the height of the painting before completing it. The opaque, light gray ground was probably commercially applied. Miller applied multiple layers of opaque paint with loose, active brushwork. The consistency of the paint ranges from thin and fluid to thick and pastelike with high impasto. In contrast to the thick, stippled textures throughout, the girl's face is smooth and well blended. A few palette knife strokes are evident at the center right edge. A very faint weave impression within the pink rectangular shape to the left of the figure suggests that another canvas may have been laid against the wet painting. Infrared reflectography confirms that Miller initially painted a light beige shape in the bottom left corner, near the table. A few localized mechanical cracks are scattered throughout, and traction cracks have also developed. A small amount of impasto was flattened when the painting was lined. A few small areas of retouch are scattered throughout. The varnish is synthetic.

## PROVENANCE

To estate of the artist, St. Augustine, Fla., after 1943; John R. Longmire, St. Louis; to Mary Edith (Mrs. Harry G.) Woodward (niece of the artist), Mission Hills, Kans.; to NAMA, 1996.

## EXHIBITIONS

Macbeth Gallery, New York, *Exhibition of Paintings by Richard E. Miller*, 1–20 April 1912, no. 2; Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred and Eighth Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, 9 February–30 March 1913, no. 337; Art Institute of Chicago, *Thirty-first Annual Exhibition of American Oil Paintings and Sculpture*, 7 November 1918–1 January 1919, no. 139; Sesqui-Centennial International Exposition, Philadelphia, *Paintings, Sculptures and Prints in the Department of Fine Arts*, 1 June–1 December 1926, no. 161; Art Institute of Chicago, *Half a Century of American Art*, 16 November 1939–7 January 1940, no. 117; Saint Louis Art Museum, *Impressionism Reflected: American Art, 1890–1920*, 8 May–27 June 1982, no cat. (as *Paris Morning*); Berry-Hill Galleries, New York, *The Giverny Luminists: Frieske, Miller and Their Circle*, 29 November 1995–27 January 1996, no. 37.

## REFERENCES

*Exhibition of Paintings by Richard E. Miller*, exh. cat. (New York: Macbeth Gallery, 1912), unpaginated; "Some of the Striking Pictures to Be Seen in This Year's Exhibition at the Pennsylvania Academy," *New York Times*, 16 February 1913, 55; *Catalogue of the One Hundred and Eighth Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1913), 37; *Catalogue of the Thirty-first Annual Exhibition of American Oil Paintings and Sculpture*, exh. cat. (Chicago: Art Institute of Chicago, 1918), unpaginated; *Paintings, Sculptures and Prints in the Department of Fine Arts Sesqui-Centennial International Exposition*, exh. cat. (Philadelphia: Sesqui-Centennial International Exposition, 1926), 65; *Half a Century of American Art*, exh. cat. (Chicago: Art Institute of Chicago, 1939), 35; *Richard E. Miller: An Impression and Appreciation* (St. Louis: Longmire Fund, 1968), unpaginated; Bruce Weber, *The Giverny Luminists: Frieske, Miller and Their Circle*, exh. cat. (New York: Berry-Hill Galleries, 1995), 55, 63; Julie Aronson, "American Painting Donated," *Calendar* (Nelson-Atkins Museum of Art), November 1996, 2; Henry Adams, Margaret C. Conrads, and Annegret Hoberg, eds., *Albert Bloch: The American Blue Rider*, exh. cat. (Munich: Prestel-Verlag, in association with the Nelson-Atkins Museum of Art and Städtische Galerie im Lenbachhaus, 1997), 26.



GEORGE VAN MILLETT (1864–1953)

Julia A. Brown, c. 1910

(Mrs. Philip S. Brown)

Oil on canvas  
30 × 22 1/8 in. (76.2 × 56.4 cm)  
Signed lower right: G.V. Millett  
Gift of Edith W. Brown, 41-12/1

## TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas is unlined and was commercially primed with an opaque, off-white ground. The intact tacking margins indicate that the dimensions are original. Using a microscope, an underdrawing, probably graphite, can be seen beneath the face. Millett painted the portrait indirectly, with thin, fluid, opaque paint and transparent glazes. A medium brown paint stroke above the proper right ear suggests that he reduced the hair slightly in this region. Mild vertical buckling of the canvas has formed along the top and bottom edges, and a convex bulge is located at the bottom right corner. A small amount of retouch is present on the proper left side of the mouth. Under ultraviolet radiation, a yellow-green fluorescence suggests the presence of a natural resin varnish.

## PROVENANCE

To Philip Shelley Brown and Julia A. Shaffer Brown (the sitter), 1910, Kansas City, Mo.; to Philip Sheridan Brown (son of the sitter), Kansas City, Mo., by descent, by 1922; to Edith W. Brown (wife of Philip Sheridan Brown), Kansas City, Mo., after 1937; to NAMA, 1941.

## EXHIBITION

Kansas City Art Institute, Mo., *An Especially Arranged Exhibit of Old Masters and a One-Man Show by a Kansas City Artist George Van Millett*, 15 April–1 May 1922, no. 20 (as Mrs. Philip S. Brown).

## REFERENCE

*An Especially Arranged Exhibit of Old Masters and a One-Man Show by a Kansas City Artist George Van Millett*, exh. cat. (Kansas City, Mo.: Kansas City Art Institute, 1922), unpaginated (as Mrs. Philip S. Brown).



GEORGE VAN MILLETT (1864–1953)

*Philip S. Brown*, 1910

Oil on canvas

30<sup>1</sup>/<sub>16</sub> × 22<sup>1</sup>/<sub>8</sub> in. (76.4 × 56.2 cm)

Signed, inscribed, and dated lower left: G. V. Millett / Kansas City, Mo. /

1910 5

Gift of Edith W. Brown, 41-12/2

## TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas is unlined and was commercially primed with an opaque, off-white ground. The intact tacking margins indicate that the dimensions are original. Using a microscope, an underdrawing, probably graphite, can be seen beneath the face and white collar. Millett painted the portrait indirectly, with thin, fluid, opaque paint and transparent glazes. He added a few thicker, pastelike brushstrokes in the highlights of the hair, face, mustache, collar, and buttons. Vertical buckling of the canvas has developed on the top and bottom edges. A stretcher crack has formed on the right edge, and a narrow band of retouch is evident on the left edge near the bottom. Under ultraviolet radiation, a yellow-green fluorescence suggests the presence of a natural resin varnish.

## PROVENANCE

To Philip Shelley Brown (the sitter) and Julia A. Shaffer Brown, 1910, Kansas City, Mo.; to Philip Sheridan Brown (son of the sitter), Kansas City, Mo., by descent, by 1922; to Edith W. Brown

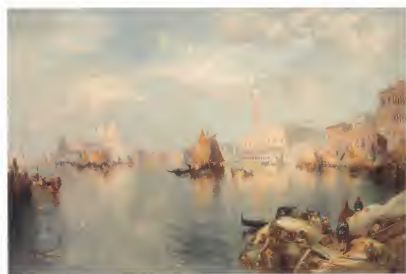
(wife of Philip Sheridan Brown), Kansas City, Mo., after 1937; to NAMA, 1941.

## EXHIBITION

Kansas City Art Institute, Mo., *An Especially Arranged Exhibit of Old Masters and a One-Man Show by a Kansas City Artist George Van Millett*, 15 April–1 May 1922, no. 19.

## REFERENCE

*An Especially Arranged Exhibit of Old Masters and a One-Man Show by a Kansas City Artist George Van Millett*, exh. cat. (Kansas City, Mo.: Kansas City Art Institute, 1922), unpaginated.



THOMAS MORAN (1837–1926)

*Venice, the Grand Canal with the Doge's Palace*, 1888–89 ±

(*Venice; Venetian Grand Canal*)

Oil on canvas

24<sup>1</sup>/<sub>4</sub> × 36<sup>1</sup>/<sub>4</sub> in. (61.6 × 92.1 cm)

Signed and dated lower left: ~~1888~~ 1889.

Gift of the Enid and Crosby Kemper Foundation, F85-35

## TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a wax-based adhesive and was commercially primed with an opaque, light gray ground. Infrared reflectography reveals several precise underdrawing lines, most likely graphite, that outline the architecture and establish perspective lines on the right and left edges of the canal. A few loose, calligraphic lines are also evident in the sky. Several underdrawing lines on the buildings are apparent with visible light. Moran underpainted the sky with an opaque, medium pink-gray paint that remains visible in the clouds. He rendered the landscape indirectly, using layers of opaque, fluid, pastelike paint and transparent glazes. A few smooth passages in the central clouds suggest the use of a palette knife. Infrared reflectography reveals a number of changes by the artist. An initial signature and date, just above the final signature, were painted over. The earlier date appears to read "1888." The gondola located to the left of the

foreground boats was shifted slightly to the right. A dark shape, probably a boat, was initially painted above the group of figures in the bottom right quadrant. A small gondola near the central group of boats appears to have been overpainted. Moran shifted the angle of the top edge of Doge's Palace slightly. Fine mechanical cracks have developed overall. A small amount of paint abrasion has occurred in a few localized areas. Fine paint wrinkling is evident in the water. A small amount of careful retouch is scattered throughout. Museum conservation staff treated the painting in 1989, at which time surface grime was removed and the stretcher was expanded slightly to increase the canvas tension. Existing retouch was toned to improve the color. A layer of semigloss Soluvar was applied on top of the existing varnish.

#### PROVENANCE

[Thomas D.?] Murphy; F.E. Robinson, Harrodsburg, Ky., and Summit, N.J.; to (Hirsch & Adler Galleries, New York, 1970); to (Trosby, Palm Beach, Fla., 1971); Elizabeth W. Swanson, Palm Beach, Fla.; (Christie's, New York, 3 June 1983, lot 101); Samuel T. Fee, Oklahoma City, Okla., 1983; to estate of Samuel T. Fee; to (Sotheby's, New York, 1 December 1988, lot 28); to NAMA, 1988.

#### RELATED WORKS

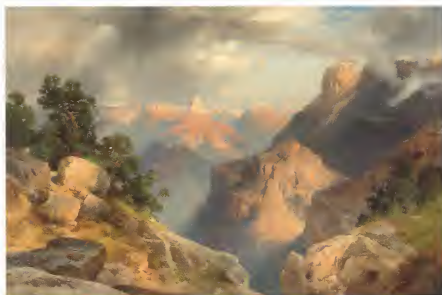
*Venice*, 1886, pencil on paper,  $4\frac{1}{2} \times 7\frac{1}{4}$  in. (11.4 × 19.7 cm), Gilcrease Museum, Tulsa, Okla.; *The Gate of Venice*, 1888, etching,  $18 \times 31\frac{1}{4}$  in. (45.7 × 79.7 cm), Gilcrease Museum, Tulsa, Okla.; *The Gate of Venice*, 1888, etching,  $25\frac{1}{2} \times 37\frac{1}{4}$  in. (64.8 × 94.6 cm), Gilcrease Museum, Tulsa, Okla.; *The Gate of Venice*, 1888, etching,  $3\frac{1}{2} \times 6\frac{1}{2}$  in. (8.9 × 16.5 cm), Gilcrease Museum, Tulsa, Okla.

#### EXHIBITION

National Academy of Design, New York, *Sixty-fourth Annual Exhibition*, 1 April–11 May 1889, no. 183 (as *Venice*).

#### REFERENCES

*Catalogue of the Sixty-fourth Annual Exhibition*, exh. cat. (New York: National Academy of Design, 1889), 20 (as *Venice*); Christie's, New York, 3 June 1983, lot 101 (as *Venetian Grand Canal*); Christopher Wright, *Catalogue of Old Master Paintings from a Private Collection in the United States* (London: Lund Humphries, 1984), 9, 17, 104–5; Thomas Hoving, "Auction Fever: Twenty-three Masterworks Come on the Market," *Connoisseur* 215 (May 1985), 105; Sotheby's, New York, 1 December 1988, lot 28; Donald Hoffmann, "Kemper Foundation Donates Two Works to Nelson," *Kansas City Star*, 25 June 1989, 5C; "American Paintings Enrich Museum Collection," *Calendar of Events* (Nelson-Atkins Museum of Art), Summer 1989, 1–3; NAMA 1991, 93; NAMA 1993a, 239, 244.



#### THOMAS MORAN (1837–1926)

##### *Grand Canyon*, 1912 ±

Oil on pressboard  
 $15\frac{1}{2} \times 23\frac{3}{4}$  in. (40.3 × 60.6 cm)  
 Inscribed, dated, and signed lower right: To My Friend / M<sup>r</sup> Ford  
 Harvey · 1912 / ~~1911~~  
 Bequest of Katherine Harvey, 63-44

#### TECHNICAL NOTES

The pressboard panel is covered with a light gray ground, over which Moran applied a thin, medium blue underpaint beneath the distant mountains. Infrared reflectography reveals some freely sketched lines of graphite, marking the slope of some mountains, the break of light through the clouds at upper left, and the location of the left line of trees. Moran composed the landscape with thin layers of paint, applying some with a low impasto and others as transparent glazes. He left several fingerprints in the paint surface, including one on the left side of his signature. Moran made several minor adjustments to the composition. An extended tree branch along the left cliff edge remains visible under a thin layer of blue paint. The width of a mountain peak along the horizon on the right side was reduced, and the pink color of the mountain remains faintly visible beneath the overlying paint. A forked branch, a tree trunk, and curving lines of foliage are apparent in the underdrawing along the outer edge of the left line of trees, but Moran did not include these in the final composition. The painting is in excellent condition overall. There are one small vertical scratch in the paint surface and minor frame abrasion. Traction cracks have developed in isolated areas but are not visually distracting. Two small areas of retouch are located in the central cloud and the lower right corner. The painting is covered with a thin, slightly yellowed, natural resin varnish with a moderately high sheen.

#### PROVENANCE

To Ford Harvey, Kansas City, Mo., 1912; to Katherine Harvey (daughter of Ford Harvey), Kansas City, Mo., by descent, 1928; to NAMA, 1963.



## RELATED WORK

*Bright Angel*, 1905, graphite on paper, 4 $\frac{7}{8}$  × 8 $\frac{1}{8}$  in. (12.4 × 20.6 cm), Gilcrease Museum, Tulsa, Okla.

## EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 64; Guild Hall Museum, East Hampton, N.Y., *Thomas Moran, a Search for the Scenic: His Landscape Paintings of the American West, East Hampton and Venice*, 29 November 1980–25 January 1981, no. 9; National Gallery of Art, Washington, D.C., *Thomas Moran*, 28 September 1997–30 August 1998 (traveled), no. 95.

## REFERENCES

Moran's record book, 1901–21, Thomas Moran Papers, Gilcrease Museum, Tulsa, Okla.; NAMA 1973, 253; NAMA 1977, 54; *Thomas Moran, a Search for the Scenic: His Landscape Paintings of the American West, East Hampton and Venice*, exh. cat. (East Hampton, N.Y.: Guild Hall Museum, 1980), 8–9, 55; NAMA 1991, 105–6; NAMA 1993a, 244; NAMA 1993b, 87; Nancy K. Anderson et al., *Thomas Moran*, exh. cat. (Washington, D.C.: National Gallery of Art, 1997), 176; Seymour I. Schwartz, *This Land Is Your Land: The Geographic Evolution of the United States* (New York: Harry N. Abrams, 2000), 23.



THOMAS MORAN (1837–1926)

*Castle Rock, Green River, Wyoming*, 1915  
(*The Castle, Green River, Wyo.*; *Green River, Wyoming*)<sup>1</sup>

Oil on canvas

16 $\frac{1}{8}$  × 20 $\frac{1}{8}$  in. (41.1 × 51 cm)

Signed and dated lower left: *Moran* / 1915.

Bequest of Mr and Mrs. William James Brace, 75-5

## TECHNICAL NOTES

The tightly woven, medium-weight, plain-weave canvas is unlined and was commercially primed with an opaque, light gray ground. The distant mountains were underpainted with thin purple and blue paint. There appear to be a few graphite lines outlining the clouds and possibly the top of the rock in the central foreground. Moran rendered the landscape indirectly, using layers of thin, pastelike paint and fluid, watery glazes. He painted the sky with opaque, pastelike paint, mixed wet into wet. He used a palette knife as well as a brush to render the foreground and emphasized the underlying paint textures with thin, fluid washes of brown and gray. A palette knife may also have been used in the clouds. Moran blotted thin paint layers with his fingers, leaving fingerprints throughout the mountains and foreground. There are a few tiny localized areas of mechanical cracks. There is one small area of retouch on the right edge of the central mountain, and minor frame abrasion exists along the edges. Museum conservation staff treated the painting in 1981, at which time an uneven, discolored varnish was removed, a small puncture on the topmost edge was filled and toned, and a synthetic varnish was added.

## PROVENANCE

(Alco-Gravure, New York, c. 1918); to Charles R. Frederickson, Coshocton, Ohio, 1919; to (M.A. Newhouse & Son, St. Louis, c. 1928); Mr. and Mrs. William James Brace, Kansas City, Mo.; to NAMA, 1975.

#### RELATED WORK

Sketch, Moran's record book, 1901–21, Thomas Moran Papers, Gilcrease Museum, Tulsa, Okla.

#### EXHIBITIONS

Macbeth Gallery and the Society of Men Who Paint the Far West, New York, 3rd *Exhibition by the Society of Men Who Paint the Far West*, 4–31 December 1915, no. 18; possibly Clinton Academy, East Hampton, N.Y., *Memorial Exhibition: Paintings and Etchings by Thomas Moran*, 18 July–7 August 1928, no. 17; National Museum of Western Art, Tokyo, *American Heroism*, 7 August–14 October 2001, no. 18 (as *Green River, Wyoming*).

#### REFERENCES

Moran's record book, 1901–21, Thomas Moran Papers, Gilcrease Museum, Tulsa, Okla. (as *The Castle, Green River, Wyo.*); "Exhibitions Now On: Thumb Prints of the West," *American Art News* 10 (11 December 1915), 6; "The World of Art," *Brooklyn Daily Eagle*, 22 December 1915, 3; 3rd *Exhibition by the Society of Men Who Paint the Far West*, exh. cat. (New York: Macbeth Gallery, 1915), unpaginated; possibly *Memorial Exhibition: Paintings and Etchings by Thomas Moran*, exh. cat. (East Hampton, N.Y., 1928), unpaginated; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1039 (as *Green River, Wyoming*); NAMA 1991, 106–7 (as *Green River, Wyoming*); William C. Ketchum Jr., *The Art of the Golden West* (New York: Smithmark, 1996), 80–81 (as *Green River, Wyoming*); Nancy K. Anderson et al., *Thomas Moran*, exh. cat. (Washington, D.C.: National Gallery of Art, 1997), 274; Masayuki Tanaka, *American Heroism*, exh. cat. (Tokyo: National Museum of Western Art, 2001), 47–48, 105, 110 (as *Green River, Wyoming*).

#### NOTE

1. The alternative title *The Castle, Green River, Wyo.* comes from Moran's record books.



SAMUEL FINLEY BREESE MORSE (1791–1872)

*Chancellor James Kent*, c. 1823

Oil on canvas  
30 × 25 in. (76.2 × 63.5 cm)  
Purchase: Nelson Trust, 33-2/2

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined, probably with a glue-based adhesive, and the tacking margins have been removed. Morse appears to have applied an opaque, black imprimatura over the opaque, off-white ground. Using an indirect technique, Morse painted the canvas thinly overall, with the exception of a few thick paint strokes on the collar and chair. Glazes define the shadows of the face and lower background and the folds of the jacket. Morse appears to have reduced the width of the proper left shoulder slightly. A fine craquelure pattern has developed overall. Two gouges are present on the proper right side of the lip. One of these penetrates the paint layer and has been filled and retouched. The canvas weave is pronounced as a result of the lining technique. A few small areas of retouch are scattered throughout, mainly at the edges. The varnish, which appears to be a natural resin, is discolored.

#### PROVENANCE

John F. Braun, Merion, Pa., by 1925; to (Robert C. Vose Galleries, Boston, 1932); to NAMA, 1933.

#### RELATED WORK

*Chancellor James Kent*, 1823, oil on canvas, 30 × 25 in. (76.2 × 63.5 cm), New-York Historical Society.

#### EXHIBITIONS

Carnegie Institute, Pittsburgh, *Exhibition of Early American Portraits*, 20 January–8 March 1925, no. 17 (as *Portrait of Chancellor Kent*); Metropolitan Museum of Art, New York, *Samuel F.B.*

Morse, *American Painter*, 16 February–27 March 1932, unnumbered (as *James Kent*); Robert C. Vose Galleries, Boston, ["Late Eighteenth- and Early Nineteenth-Century American Portraits"], late November–early December 1932, no cat.; M. H. de Young Memorial Museum, San Francisco, *Exhibition of American Painting*, 7 June–7 July 1935, no. 170 (as *Portrait of Chancellor James Kent*); University Gallery, University of Minnesota, Minneapolis, *Survey of Colonial and Provincial Painting*, 1 February–1 March 1939, no. 26 (as *Portrait of Chancellor James Kent*); M. Knoedler & Company, New York, *Washington Irving and His Circle: A Loan Exhibition Observing the Restoration of "Sunnyside"*, 8–26 October 1946, no. 8.

## REFERENCES

Possibly Samuel Irenaeus Prime, *The Life of Samuel F.B. Morse, LL.D.* (New York: D. Appleton and Company, 1875), 131–32; Edward L. Morse, "Samuel F.B. Morse, the Painter," *Scribner's Magazine* 51 (March 1912), 355; possibly Edward Lind Morse, ed., *Samuel F.B. Morse: His Letters and Journals* (Boston: Houghton Mifflin Co., 1914), 1:250–51; "Exhibit Shows Work of Early Painters: Portraits of Pre-Revolutionary Period Included in Institute Display," *Pittsburgh Sun*, 21 January 1925, 8; "Pittsburgh," *Art News* 23 (31 January 1925), 10; *Exhibition of Early American Portraits*, exh. cat. (Pittsburgh: Carnegie Institute, 1925), unpaginated (as *Portrait of Chancellor Kent*); Ralph Flint, "Washington and Morse Shows at the Metropolitan," *Art News* 30 (20 February 1932), 7 (as *James Kent*); "The Samuel F.B. Morse Exhibition," *Bulletin of the Metropolitan Museum of Art* 27 (February 1932), 36 (as *Chancellor Kent*); Jean Brockway, "The Morse Exhibition," *Fine Arts* 18 (March 1932), 44 (as *Chancellor Kent*); Katherine Hughes, "Colonial Art Is Shown Here," *Boston Herald*, 27 November 1932, 6A; A. J. Philpott, "Wonderful Collection of Old American Portraits," *Boston Globe*, 29 November 1932, 11; G. L. S., "Several Important Exhibits Scheduled for This Month," *Providence (R.I.) Sunday Journal*, 4 December 1932 (as *Chancellor Kent*), D6; Harry B. Wehle, *Samuel F.B. Morse, American Painter: A Study Occasioned by an Exhibition of His Paintings*, exh. cat. (New York: Metropolitan Museum of Art, 1932), 17, 36, unpaginated (as *James Kent*); "More Works Acquired for Nelson Art Gallery of Kansas City," *Art Digest* 7 (15 April 1933), 32; "Bought for Nelson Museum," *Kansas City Post-Journal*, 16 April 1933, 2C; "Nelson Gallery Acquires Painting by Famous Inventor-Artist," *Kansas City Star*, 16 April 1933, 4E; "The Acquisitions," *Art Digest* 8 (1 December 1933), 21 (as *Portrait of Chancellor Kent*); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28, 49 (as *Portrait of Chancellor Kent*); NAMA 1933, 125, 137 (as *Portrait of Chancellor Kent*); *Exhibition of American Painting*, exh. cat. (San Francisco: Press of H.S. Crocker, Co., 1935), unpaginated (as *Portrait of Chancellor James Kent*); *Survey of Colonial and Provincial Painting*, exh. cat. (Minneapolis: University of Minnesota, 1939), 23, 39 (as *Portrait of Chancellor James Kent*); NAMA 1941, 149, 154, 166; possibly Carleton Mabee, *The American Leonardo:*

*A Life of Samuel F.B. Morse* (New York: Alfred A. Knopf, 1943), 92; "Current Exhibitions," *New York Sun*, 11 October 1946, 27; "Washington Irving and His Circle," *Antiques* 50 (December 1946), 400; *Washington Irving and His Circle: A Loan Exhibition Observing the Restoration of "Sunnyside"*, exh. cat. (New York: M. Knoedler & Company, 1946), 20; "The Circle of Washington Irving: A Note on a Loan Exhibition," *Connoisseur* 119 (June 1947) 112; NAMA 1949, 200; possibly Oliver W. Larkin, *Samuel F.B. Morse and American Democratic Art* (Boston: Little, Brown, and Company, 1954), 74–75; NAMA 1959, 257; Herbert Kriedman, "New York's Philip Hone: Businessman—Politician—Patron of Arts and Letters," Ph.D. diss., New York University, 1965, 415; NAMA 1973, 253; *Catalogue of American Portraits in the New-York Historical Society* (New Haven: Yale University Press, 1974), 1:420; Paul J. Staiti, "Samuel F.B. Morse and the Search for the Grand Style," Ph.D. diss., University of Pennsylvania, 1979, 214–16, pl. 94; William Kloss, *Samuel F.B. Morse* (New York: Harry N. Abrams, in association with the National Museum of American Art, Smithsonian Institution, 1988), 86–87; Paul J. Staiti, *Samuel F.B. Morse* (New York: Cambridge University Press, 1989), 251, 276n9; possibly Frederick S. Voss, *Portraits of the American Law* (Washington, D.C.: National Portrait Gallery, Smithsonian Institution, in association with University of Washington Press, 1989), 66; NAMA 1991, 30–31; Kristie C. Wolferman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 141.



GRANDMA MOSES (1860–1961)

*The Old Checkered House*, 1853, 1945–46

Gouache on Masonite  
14¼ × 21¼ in. (35.9 × 53.7 cm)  
Signed lower center: MOSES.  
Gift of Mr. Joyce Hall, 52-14

## TECHNICAL NOTES

The thin Masonite panel has become slightly convex and is somewhat weak and friable at the edges. Ground and paint are present

on the outer edges, confirming that the dimensions are original. Moses applied the moderately thick, off-white ground. Infrared reflectography reveals graphite lines outlining the barn, house, horses, and several figures. Many of these lines are visible in normal light. Moses painted the composition directly, with layers of thin, opaque paint (probably gouache) and prominent brushwork. She appears to have incised the wet paint or ground layer to mark the distant mountain range, and overlying paint covers the line. Moses apparently poked a pencil point through the paint surface to indicate the eyes and mouths of the figures. A few small paint losses are present on the leftmost pine tree in front of the house, and the Masonite support is exposed. Small losses of paint are also located near the top two corners. There appears to be a fine scuff and scratch on the distant mountains. The painting is unvarnished.

#### PROVENANCE

To (Galerie St. Etienne, New York, by 1948); to Joyce C. Hall, Kansas City, Mo., 1952; to NAMA, 1952.

#### EXHIBITIONS

Possibly James Vigeveno Galleries, Los Angeles, *Recent Work by America's Beloved Grandma Moses*, 20 October–16 November 1946, no. 4 (as *The Checkered House*); Galerie St. Etienne, New York, *Ten Years: Grandma Moses*, 23 November–24 December 1948, no. 24 (as *The Old Checkered House*, 1853); Galerie St. Etienne, New York, *Grandma Moses: Twenty-five Masterpieces of Primitive Art*, 19 March–5 May 1951, no. 11 (as *The Old Checkered House in 1853*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Paintings by Grandma Moses*, 3–24 June 1951, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection, William Rockhill Nelson Gallery and Atkins Museum, Kansas City*, 22 April–6 May 1956, no cat. (as *The Old Checkered House*); Kansas State Fair, Topeka, 29 August–17 September 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat. (as *The Old Checkered House*); Lakeview Center for the Arts and Sciences, Peoria, Ill., *Two Hundred Years of American Painting*, 27 March–28 April 1965, unnumbered (as *The Old Checkered House in 1853*); Kansas Union Gallery, University of Kansas, Lawrence, *The Art of Women: A Panorama of Achievement*, 7–26 November 1974, no cat.

#### REFERENCES

Possibly *Recent Work by America's Beloved Grandma Moses* (Los Angeles: James Vigeveno Galleries, 1946), unpaginated (as *The Checkered House*); *Ten Years: Grandma Moses*, exh. cat. (New York: Galerie St. Etienne, 1948), 10, 13 (as *The Old Checkered House in 1853* and *The Old Checkered House*, 1853); *Grandma Moses: Twenty-five Masterpieces of Primitive Art*, exh. cat. (New York: Galerie St. Etienne, 1951), 9, 29 (as *The Old Checkered House* and *The Old Checkered House in 1853*); "Modern Art Group on Exhibit," *Wichita (Kans.) Beacon*, 22 April 1956, 12C; "Museum Features Exhibit of American Art," *Wichita (Kans.)*

*Beacon*, 29 April 1956, 4B; "Two Art Exhibits Currently Offered at Art Museum," *Wichita (Kans.) Eagle*, 29 April 1956, 4E; NAMA 1959, 257 (as *The Old Checkered House in 1853*); *Two Hundred Years of American Painting*, exh. cat. (Peoria, Ill.: Lakeview Center for the Arts and Sciences, 1965), unpaginated (as *The Old Checkered House in 1853*); NAMA 1973, 253 (as *The Old Checkered House in 1853*); Otto Kallir, *Grandma Moses* (New York: Harry N. Abrams, 1973), no. 571 (as *The Old Checkered House in 1853*).



#### HENRY MOSLER (1841–1920)

##### *Stroll in the Park*, c. 1875–77 † (Courtship)

Oil on canvas

35½ × 26¼ in. (90.2 × 68 cm)

Signed and inscribed lower left: Henry Mosler. / München.

Bequest of Mrs. M. B. Nelson, 56-83/2

#### TECHNICAL NOTES

The fine, tightly woven, twill canvas has been lined using a glue-based adhesive. The painted picture surface does not extend to the left, bottom, and right edges, suggesting that the dimensions are original. Over a thin, opaque, off-white ground, Mosler applied a red-brown wash to the upper background, and possibly overall. Infrared reflectography reveals a few dark underdrawing lines, possibly ink or paint, outlining various forms. Mosler painted the picture indirectly, using opaque paint, transparent glazes, and prominent brushwork. The consistency of the paint ranges from thick and pasty to medium-rich and fluid. Thick paint strokes in the underlying layers suggest that Mosler reduced the proper right shoulder and arm of the woman, the width of her skirt on the proper right side, and the width of the steps on the right edge.



Mosler either lowered the woman's pearl bracelet or overpainted a third strand of pearls, which is faintly visible under normal lighting conditions. A few localized, wide mechanical cracks have developed. The lining technique flattened areas of impasto and enhanced the canvas weave. Paint wrinkling, possibly associated with the lining technique, is evident throughout. Extensive retouch in the background compensates for previous overcleaning. Small, careful retouch is also evident throughout, especially in the dark clothing of the man. Museum conservation staff treated the painting in 1994, at which time areas of cleaving paint were consolidated, varnish was removed, extensive paint abrasion was retouched, and a synthetic varnish was applied. Heavily abraded paint in the left background was reconstructed using a vintage photograph, and a synthetic varnish was applied.

#### PROVENANCE

To Brandes und Wolff, Hanover, Germany; Daniel W. Powers, Rochester, N.Y., by 1889; to (American Art Galleries, New York, 18–20 January 1899, lot 84); to (Holland Art Galleries, Chicago); to (Findlay Art Galleries, Kansas City, Mo.); to May Million (Mrs. M.B.) Nelson, Kansas City, Mo., by 1909; to NAMA, 1956.

#### EXHIBITION

Skirball Museum, Los Angeles, *Henry Mosler Rediscovered: A Nineteenth-Century American-Jewish Artist*, 21 October 1995–2 September 1996 (traveled), no. 7 (as *Courtship*).

#### REFERENCES

James Delafield Tignor, *A Descriptive Catalogue of the Powers' Art Gallery, Rochester, N.Y.* (Rochester, N.Y.: E. R. Andrews, 1889), unpaginated; James Delafield Tignor, *A Descriptive Catalogue of the Powers' Art Gallery, Rochester, N.Y.* (Rochester, N.Y.: E. R. Andrews, 1890), unpaginated; James Delafield Tignor, *A Descriptive Catalogue of the Powers' Art Gallery, Rochester, N.Y.* (Rochester, N.Y.: E. R. Andrews, 1897), unpaginated; "The Powers Gallery Sale," *New York Times*, 19 January 1899, 7; *Valuable Paintings, Sculpture, and Grand Clock Selected from the Powers Art Gallery Collection* (New York: American Art Galleries, 1899), 54, unpaginated (as *A Stroll in the Park*); NAMA 1991, 63 (as *Courtship*); Barbara C. Gilbert, *Henry Mosler Rediscovered: A Nineteenth-Century American-Jewish Artist*, exh. cat. (Los Angeles: Skirball Museum, 1995), 39, 64–65, 128–29 (as *Courtship*); William Wilson, "'Henry Mosler Rediscovered' Reveals an Artist's Journey," *Los Angeles Times*, 13 May 1996, F8.



WILLIAM SIDNEY MOUNT (1807–1868)

*Winding Up*, 1836 ±  
(*Courtship*)

Oil on panel

18½ × 14⅞ in. (46.7 × 37.9 cm)

Signed and dated lower left: W.S. MOUNT. / 1836.

Gift of the Enid and Crosby Kemper Foundation, F77-39

#### TECHNICAL NOTES

The wooden panel has beveled edges and is probably mahogany. The dimensions appear to be original, as there is no evidence that the panel has been cut down. The upper right corner has a slight concave warp. Over the even, off-white ground, Mount appears to have applied a medium brown wash to the background and possibly overall. Infrared reflectography reveals a fairly detailed pen-and-ink underdrawing outlining the figures and some interior elements. Three parallel diagonal perspective lines extend from the man's chair toward the table on the right edge. A few of these lines are visible in normal light. The underdrawing indicates that Mount slightly shifted the man's vest buttons and jacket pocket and the inner edge of the girl's proper left sleeve. A few small areas of retouch are evident on the edges, and there is extremely fine, pinpoint-size retouch on the girl's proper right arm and the man's proper left leg. In 1997 Museum conservation staff removed surface grime and applied a natural resin varnish.

#### PROVENANCE

To John Glover, Fairfield, Conn., and New York, 1836; to John Henry Glover (his son), Fairfield, Conn., by descent; to Charlotte Le Roy Glover (daughter of John Henry Glover), New York, by descent, after 1902; to Helen Le Roy Smith (Mrs. Malcolm E. Smith, granddaughter of John Henry Glover), New York, by descent, after 1932; (Peter H. Davidson & Co., New York, after 1975); to NAMA, 1977.

## RELATED WORK

*Study for "Winding Up,"* ink on paper,  $4\frac{3}{4} \times 3\frac{1}{2}$  in. (12.1  $\times$  8.9 cm), private collection.

## EXHIBITIONS

National Academy of Design, New York, *Twelfth Annual Exhibition*, 21 April–4 June 1837, no. 291 (as *Courtship*); Brooklyn Museum, N.Y., *Exhibition of Drawings and Paintings by William Sidney Mount, 1807–1868*, 23 January–8 March 1942, no. 41; Metropolitan Museum of Art, New York, *William Sidney Mount and His Circle: An Exhibition of Paintings and Drawings by William Sidney Mount, with a Group of Works by His Friends and Contemporaries*, 31 January–1 April 1945, no. 5; Suffolk Museum, Stony Brook, N.Y., *The Mount Brothers*, 23 August–28 September 1947, no. 68; Suffolk Museum, Stony Brook, N.Y., *Painter of Rural America: William Sidney Mount, 1807–1868*, 23 November 1968–31 May 1969 (traveled), no. 11; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 67; Nelson-Atkins Museum of Art, Kansas City, Mo., *Genre*, 5 April–15 May 1983, no. 37; Santa Barbara Museum of Art, Calif., *America in Art: Fifty Great Paintings Celebrating Fifty Years*, 6 June–11 August 1991, unnumbered; Museums at Stony Brook, N.Y., *William Sidney Mount: Painter of American Life*, 14 August 1998–4 April 1999 (Amon Carter Museum of Art, Fort Worth, only), unnumbered.

## REFERENCES

William Sidney Mount Papers, Archives of American Art, Smithsonian Institution, microfilm reel SM2, frame 690 (as *Courtship* or *Winding Up*); "The Fine Arts: William Sidney Mount," *New-York Mirror* 14 (24 December 1836), 206; "Exhibition, National Academy of Design—Concluded," *New-Yorker* 3 (17 June 1837), 205 (as *Courtship*); "The Fine Arts: The National Academy of Design. Concluded," *New-York Mirror* 14 (17 June 1837), 407 (as *Courtship*); *Catalogue of the Twelfth Annual Exhibition*, exh. cat. (New York: National Academy of Design, 1837), 15, 19 (as *Courtship*); William Sidney Mount to Edward Carey, 9 January 1842, Historical Society of Pennsylvania, Philadelphia (as *Courtship*); Jonathan Sturges to William Sidney Mount, 30 December 1842, New-York Historical Society; Charles Lanman, *Letters from a Landscape Painter* (Boston: J. Munroe, 1845), 244–46; William Sidney Mount to W. Schaus, 14 November 1849, New-York Historical Society; W.A. Jones, "A Sketch of the Life and Character of William S. Mount," *American Whig Review* 14 (August 1851), 124 (as *The Courtship*); Whitney Journal [Mount's diary], 14 November 1852, Museums at Stony Brook, N.Y. (as *Courtship* or *Winding Up*); William Sidney Mount, "Catalogue of Portraits and Pictures Painted by William Sidney Mount," Museums at Stony Brook, N.Y. (as *Courtship* or *Winding Up*); Charles Lanman, *Haphazard Personalities: Chiefly of Noted Americans* (Boston: Lee and Shepard; New York: C.T. Dillingham, 1886), 171; Edward P. Buffet, "William Sidney Mount, a Biography: The Story of Old-Time Life in Brookhaven

North, Told through His Pictures," *Port Jefferson (N.Y.) Times*, 1 December 1923–12 June 1924, pt. 13; William Sidney Mount, Archives of American Art, Smithsonian Institution, microfilm reel N737 (as *Courtship*); *Catalogue of an Exhibition of Drawings and Paintings by William Sidney Mount, 1807–1868*, exh. cat. (Brooklyn, N.Y.: Brooklyn Museum, 1942), 18; Mary Bartlett Cowdrey and Hermann Warner Williams Jr., *William Sidney Mount, 1807–1868: An American Painter* (New York: Columbia University Press, 1944), xi, 5, 12, 17, 50, fig. 24; Mary Bartlett Cowdrey, "Rural Genre and Anecdote from a Bygone America: William Mount and His Circle Seen at the Metropolitan," *Art News* 43 (1–14 February 1945), 29; "William Sidney Mount: Painter Made Long Island His Italy," *LIFE*, 25 June 1945, 67; *William Sidney Mount and His Circle: An Exhibition of Paintings and Drawings by William Sidney Mount, with a Group of Works by His Friends and Contemporaries*, exh. cat. (New York: Metropolitan Museum of Art, 1945), unpaginated; *The Mount Brothers*, exh. cat. (Stony Brook, N.Y.: Suffolk Museum, 1947), 31, 44; James Thomas Flexner, *History of American Painting*, vol. 3, *That Wilder Image: The Native School from Thomas Cole to Winslow Homer* (New York: Dover Publications, 1962), 27; Alfred Frankenstein, *Painter of Rural America: William Sidney Mount, 1807–1868*, exh. cat. (Stony Brook, N.Y.: Suffolk Museum, 1968), 18, 22–23; Alfred Frankenstein, *William Sidney Mount* (New York: Harry N. Abrams, 1975), 27, 52, 76–77, 99, 159, 249, 469, 483, 485, pl. 10 (as *Winding Up and Courtship*); Donald Hoffmann, "American Exhibit Unveils 5 New Gifts to Nelson," *Kansas City Times*, 2 December 1977, 1A, 8A; "Pictures at an Exhibition," *Independent* (Kansas City, Mo.), 3 December 1977, 16; "Kemper Gifts to the Nelson," *Kansas City Times*, 6 December 1977, 34; "American Painting Exhibit Comes to Nelson Gallery," *Johnson County Sun* (Kansas City, Mo.), 9 December 1977, 5B; Donald Hoffmann, "Images from a New Land," *Kansas City Star*, 11 December 1977, 1D; "Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries," *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), December 1977, unpaginated, cover; NAMA 1977, frontispiece, 57, 162; "Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries," *Gallery Events* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), January 1978, unpaginated; "Art across North America," *Apollo* 107 (April 1978), 32S; William L. McCorkle, "Nelson Gallery Sets Acquisition Record," *Kansas City Star*, 16 July 1978, 2B; Ralph T. Coe, "Valuable Gifts," letter to the editor, *Kansas City Star*, 7 May 1980, 18A; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1032; *Genre*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 5, 16, 28; Donald Hoffmann, "Kemper Family Donates \$1.5 Million Portrait," *Kansas City Star*, 12 October 1986, 12A; Sarah Burns, "Yankee Romance: The Comic Courtship Scene in Nineteenth-Century American Art," *American Art Journal* 18, no. 4 (1986), 52–53, 57, 69–70; NAMA 1987, 162–63, 261; H. Nichols B. Clark, *Francis W. Edmonds: American Master in the Dutch Tradition* (Washington,

D.C.: Smithsonian Institution, 1988), 104; William Kloss, *America in Art: Fifty Great Paintings Celebrating Fifty Years*, exh. cat. (Santa Barbara, Calif.: Santa Barbara Museum of Art, 1991), 74–75; NAMA 1991, 63–64; NAMA 1993a, 233; NAMA 1993b, 100; Deborah J. Johnson, *William Sidney Mount: Painter of American Life*, exh. cat. (New York: American Federation of Arts, 1998), 39, 129, 149.



GEORGIA O'KEEFFE (1887–1986)

*Apple Blossoms*, 1930 †

Oil on canvas

36 × 24 in. (91.4 × 61 cm)

Signed and dated on verso upper center: Georgia O'Keeffe 1930

Gift of Mrs. Louis Sosland, F81-62

TECHNICAL NOTES

The canvas is a tightly woven, plain-weave fabric. The unpainted tacking margins confirm that the dimensions are original. The thin, even white ground layer was commercially applied and remains visible in a few areas. The painting was directly painted with somewhat thin, opaque, pastelike paint. Stippled textures produce a dynamic surface in the blue background and flower petals, while fluid, smooth paint strokes are present on most of the green leaves. Subtle color variation in the flower petals was achieved using a stippling technique to blend the paint. Infrared reflectography reveals a green leaf shape, located beneath the pink flower petals in the upper right, extending into the petals. O'Keeffe overpainted this shape, stippling the pink paint of the petals on top of the green paint to reduce the leaf shape. The painting is in excellent condition and remains in its original unvarnished state.

PROVENANCE

To (An American Place, New York, by 1931); to Rheta A. (Mrs. Edgar L.) Berkley, later Mrs. Louis Sosland, Kansas City, Mo., October 1933; to NAMA, 1981.

EXHIBITIONS

An American Place, New York, *Paintings by Georgia O'Keeffe*, 18 January–27 February 1931, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Flower Paintings by Contemporary American Artists*, 31 January–28 February 1937, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kansas City Collects*, 22 January–28 February 1965, no. 44; Kohler Gallery, Daland Fine Arts Center, Milton College, Wisc., *The 12th Annual Festival of the Arts: Georgia O'Keeffe*, 20 April–10 May 1965, unnumbered; Museum of Fine Arts, St. Petersburg, Fla., *Georgia O'Keeffe: The Artist in Focus*, 15 November 1998–10 January 1999, no. 6.

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"Exhibitions in New York: Georgia O'Keeffe, An American Place," *Art News* 29 (24 January 1931), 9; M.K.P., "In Gallery and Studio," *Kansas City Star*, 29 January 1937, 20 (as *Cherry Blossoms* by Georgia O'Keeffe); "Exhibition of Flower Paintings," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 3 (1 February 1937), 1 (as *Cherry Blossoms* by Georgia O'Keeffe); M.K.P., "Exhibition of Flower Paintings in Nelson-Atkins Gallery Loan Rooms Includes Pictures by Distinguished American Artists—Georgia O'Keeffe Paints Apple Blossoms Enormously Enlarged," *Kansas City Times*, 1 February 1937, 9; *Musical Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts), March 1937 (as *Cherry Blossoms* by Georgia O'Keeffe), clipping, Scrapbook, NAMA Archives; *Kansas City Collects*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1965), unpaginated; *The 12th Annual Festival of the Arts: Georgia O'Keeffe*, exh. cat. (Milton, Wisc.: Kohler Gallery, Daland Fine Arts Center, Milton College, 1965), unpaginated; Nicholas Callaway, ed., *Georgia O'Keeffe: One Hundred Flowers* (New York: Alfred A. Knopf, in association with Callaway Editions, 1987), pl. 83 (reproduced upside down); *The Society of Fellows Silver Anniversary* (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1990), unpaginated; NAMA 1991, 6, 172; NAMA 1993a, 247; *Journal of the American Medical Association* 271 (13 April 1994), cover; Loretta S. Loftus, "The Cover," *Journal of the American Medical Association* 271 (13 April 1994), 1060; Cara Montgomery Stephenson, *Looking at Flowers* (West Palm Beach, Fla.: K.P. International, 1994), 60, 96; "Museum of Fine Arts Offers Unique Perspectives on the Works of Georgia O'Keeffe," *Pinellas News* (St. Petersburg, Fla.), 23 October 1998, 1; "Georgia O'Keeffe: The Artist in Focus," *Mosaic: News from the Museum of Fine Arts, St. Petersburg, Florida*, October–December 1998, 9; Jennifer Hardin, *Georgia O'Keeffe: The Artist in Focus*, exh. cat. (St. Petersburg, Fla.: Museum of Fine

Arts, 1998), 14–15, 32; Barbara Buhler Lynes, *Georgia O'Keeffe: Catalogue Raisonné* (New Haven: Yale University Press, in association with National Gallery of Art and Georgia O'Keeffe Foundation, 1999), 1:428 (reproduced upside down); "Being Georgia O'Keeffe: The Artists' View," *Calendar* (Nelson-Atkins Museum of Art), November 2001, 4.



ROBERT JENKINS ONDERDONK (1853–1917)

*Redfish*, 1890

(*Red Snappers*)

Oil on canvas

24 × 18 in. (61 × 45.7 cm)

Signed and dated lower left: R. J. Onderdonk '90

Gift of Miss Louise Kroenert in memory of her father William Kroenert, 53-54

#### TECHNICAL NOTES

The original canvas is a tightly woven, plain-weave fabric that has been lined using a glue-based adhesive, flattening some impasto. Possible alterations to the original dimensions are difficult to determine because tacking margins have been removed. The opaque, off-white ground layer was thinly applied. The imprimatura appears to consist of a brown wash. Thick brushstrokes in the underlying paint reveal a circular shape beneath the foliage on the left. Thick edges of paint in the pentimenti reveal that Onderdonk initially painted a rounded knife handle that he later altered to form a square shape. The artist painted indirectly, with thin, fluid paint and a wet-into-wet application. Thin, fluid washes of paint were applied to the background. Thick, opaque paint strokes define the body of the fish, and curving paint strokes and a crisscrossing, incised paint define the scales. Moderate impasto provides

highlights. Onderdonk applied dark brown and red-orange glazes to the shadows. One small loss of paint and ground is visible on the body of the right fish; no other paint losses are apparent. Retouch is present in the upper right quadrant and is matte in appearance and slightly discolored. Additional retouch is located throughout the background, the handle of the knife, tack holes at the right and left edges, and the shadow of the rope. The varnish is probably a natural resin.

#### PROVENANCE

Louise Kroenert, Kansas City, Mo.; to NAMA, 1953.

#### EXHIBITION

Municipal Auditorium, Kansas City, Mo., ["Exhibition in Conjunction with the Consumer's Cooperative Association 31st Annual Meeting"], 1–4 December 1959, no cat.

#### REFERENCES

NAMA 1959, 257 (as *Red Snappers*); NAMA 1973, 254 (as *Red Snappers*).



JOHN W. ORTH (1889–1976)

*Chrysanthemums*, n.d.

Oil on Masonite

30 × 36 in. (76.2 × 91.4 cm)

Signed lower right: J. W. Orth –

Gift of the Howard P. Treadway and Tertia F. Treadway Collection, 40-1/2

#### TECHNICAL NOTES

The moderate ground layer, probably gesso, is bright white and was applied by the artist. Thin washes of gradating purple, blue, and green paint were applied to the background. The still life was rendered in thin paint with loose brushwork, transparent washes, and wet-into-wet applications of fluid transparent, semitransparent, and opaque paint. Thicker brushstrokes define the flowers. In



several areas, Orth removed wet paint using a dry brush to expose the underlying gesso and form white shapes. Fingerprints that dab and smear the paint are evident throughout the composition, particularly in the flower petals. Much like the scraped paint of the signature, there are a few white scraped lines along the flower petals. The varnish appears to be a natural resin.

#### PROVENANCE

Howard and Tertia Treadway, Kansas City, Mo.; to NAMA, 1940.

#### EXHIBITION

Winfield Public Schools, Kans., February 1942, no cat.

#### REFERENCE

"Oil Paintings in Cookingham's Office Taken Back to Nelson Art Gallery," [1958–60], clipping, Scrapbook, NAMA Archives.



THOMAS PROUDLEY OTTER (1832–1890)

#### *On the Road*, 1860 †

Oil on canvas

22½ × 45½ in. (56.2 × 115.3 cm)

Signed and dated lower center: T.O. / P. / 18 60

Purchase: Nelson Trust, 50-1

#### TECHNICAL NOTES

The original canvas is a plain-weave fabric that has been lined to a secondary fabric with a wax-based adhesive. The tacking margins have been removed. A ridge of paint, formed when the paint was still wet, is present on all four edges and indicates that the dimensions are original. The opaque, off-white ground is thinly applied. Under normal lighting conditions, a few horizontal graphite lines are visible beneath the paint layer of the foreground. Infrared reflectography reveals other graphite underdrawing lines: several parallel horizontal lines defining the edges of the train and numerous horizontal, vertical, and a few diagonal lines in the foreground. Otter applied a medium brown wash to the bottom half of the canvas. The landscape was indirectly painted with opaque paint and transparent glazes. The paint was mostly applied thinly with the exception of a few low stippled textures in the foreground, trees, highlights on the covered wagon, and smoke of the train. A

somewhat dry, opaque scumble of cream-colored paint produces the dust from the horses and wagon. The artist expanded the width and height of the second train car slightly; the train car was initially equal in height to the first coal car. A curving white shape resembling a covered wagon is faintly visible near the bridge, directly below the train engine. Otter overpainted the wagon with green paint. There appears to have been a third covered wagon near the front horses. This wagon was also overpainted with green paint. Otter appears to have repainted the upper sky with broad horizontal brushstrokes and an opaque, medium blue paint. This overpaint was carefully applied around the tree branches and mountain range and does not extend to the outermost edges, indicating it was probably applied while the painting was in the frame. Mechanical cracks are visible in the overlying blue paint when examined under magnification, indicating that this layer is quite old. A small amount of retouch, mainly on the edges, is apparent under ultraviolet radiation. The varnish appears to be a natural resin.

#### PROVENANCE

(Carl Lindborg, Newton Square, Pa., by 1949); to NAMA, 1950.

#### EXHIBITIONS

Pennsylvania Academy of the Fine Arts, Philadelphia, *Thirty-seventh Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, 23 April–16 June 1860, no. 249; Boston Athenaeum, *The Thirty-sixth Exhibition of Paintings and Statuary*, July–8 December 1860, no. 315 (artist as S. P. Otter); Joslyn Art Museum, Omaha, Neb., *Life on the Prairie: The Artist's Record*, 12 May–4 July 1954, unnumbered; City Art Museum of St. Louis and Walker Art Center, Minneapolis, *Westward the Way: The Character and Development of the Louisiana Territory as Seen by Artists and Writers of the Nineteenth Century*, 22 October 1954–28 February 1955 (traveled), no. 219; Denver Art Museum, *Building the West*, 9 October–27 November 1955, no. 67; Coe College, Cedar Rapids, Iowa, *Midwest Heritage Conference*, 27 March–20 April 1956, no cat.; Fort Worth Art Center, *The Iron Horse in Art: The Railroad as It Has Been Interpreted by Artists of the Nineteenth and Twentieth Centuries*, 6 January–2 March 1958, no. 35; American Federation of Arts, New York, *A Hundred Years Ago*, 19 September 1958–November 1959, no cat.; Denver Art Museum, *The Western Frontier*, 28 July–9 October 1966, unnumbered; Denver Art Museum, *The American Panorama*, 17 March–27 May 1968, unnumbered (not in exh. cat.); Whitney Museum of American Art, New York, *The American Frontier: Images and Myths*, 26 June–16 September 1973, no. 49; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; National Collection of Fine Arts, Washington, D.C., *America as Art*, 30 April–7 November 1976, no. 190; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 71; Currier Gallery of Art, Manchester, N.H., *By the Side of the Road*,

24 June–22 October 1978, no. 10; National Museum of American Art, Washington, D.C., *The West as America: Reinterpreting Images of the Frontier, 1820–1920*, 15 March–28 July 1991, no. 30; Palazzo delle Esposizioni, Rome, Italy, *The American West: L'Arte della Frontiera Americana, 1830–1920*, 11 December 1993–28 February 1994, unnumbered; Trust for Museum Exhibitions, Washington, D.C., *The American West: Out of Myth, into Reality*, 19 February–31 December 2000 (traveled), unnumbered.

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Rathbone, ed., *Westward the Way: The Character and Development of the Louisiana Territory as Seen by Artists and Writers of the Nineteenth Century*, exh. cat. (St. Louis: City Art Museum of St. Louis, in collaboration with Walker Art Center, Minneapolis, 1954), 253, 272, 277; Royal Hassrick and Cile M. Bach, *Building the West*, exh. cat. (Denver: Denver Art Museum, 1955), 22, 30; *The Iron Horse in Art: The Railroad as It Has Been Interpreted by Artists of the Nineteenth and Twentieth Centuries*, exh. cat. (Fort Worth: Fort Worth Art Center, 1958), unpaginated, fig. 13; John Gudmundsen, *The Great Provider: The Dramatic Story of Life Insurance in America* (South Norwalk, Conn.: Industrial Publications Co., 1959), 38–39; Alvin M. Josephy and Richard M. Ketchum, eds., *The American Heritage Book of the Pioneer Spirit* (New York: American Heritage Publishing Co., 1959), 350–51; NAMA 1959, 257; Mabel B. Casner and Ralph H. 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(New York: Whitney Museum of American Art, 1973), 10, 41, 61; NAMA 1973, 175, 254; B. J. Zenor, "By Covered Wagon to the Promised Land," *American West* 11 (July 1974), 40–41; Dee Alexander Brown, *The Westerners* (New York: Holt, Rinehart and Winston, 1974), 152, 154–55; Justin Kaplan, *Mart Tucan and His World* (New York: Simon and Schuster, 1974), 44, 46–47; Leonard C. Wood, Ralph H. Gabriel, and Edward L. Biller, *America: Its People and Values*, 2nd ed. (New York: Harcourt Brace Jovanovich, 1975), 1:304; "Bicentennial Picture Portfolio," *Pipelinor* (El Paso, Tex.) 39 (April 1976), cover; "Nelson Gallery: 'Comprehensive and Encyclopedic,'" *Antique Monthly* (Birmingham, Ala.), October 1976, 1A (artist as Thomas J. Otter); Helen Hartman Gemmill, "Ferretting out Thomas P. 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Washington Post, 31 March 1991, G1; Alice Thorson, "How the West Was Won," *City Paper* (Baltimore), 5 April 1991, clipping, NAMA curatorial files; Michael Kilian, "Wild, Wild West: The Smithsonian Circles the Wagons over Its Latest Exhibit," *Chicago Tribune*, 26 May 1991, sec. 13, 16; Carol Wood, "How the West Was Really Won," *City Paper* (Baltimore), 31 May 1991, clipping, NAMA curatorial files; Shirley Suckow, "Le Far West Revu et Corrigé," *Tribune des Arts* (Geneva, Switz.), 5 June 1991, 38 (as *Surla Route*); Michael Kilian, "Exhibit Shoots Halos off Western Heroes," *Kansas City Star*, 16 June 1991, H1, H8; John J. Pikulski et al., *Dinosauring* (Boston: Houghton Mifflin Co., 1991), 263; J. Gray Sweeney, *Masterpieces of Western American Art* (New York: Mallard Press, 1991), 48–49, 70–71, 239; William H. Truettner, ed., *The West as America: Reinterpreting Images of the Frontier, 1820–1920*, exh. cat. (Washington, D.C.: Smithsonian Institution Press, 1991), 127–29, 363; NAMA 1991, 102–3; "The West: Visions or Illusions?" *MD* 36 (April 1992), 69; Robert A. Divine et al., *America: The People and the Dream* (Glenview, Ill.: Scott, Foresman, 1992), 16; Roger Kennedy's *Rediscovering America: The Wilderness and the West*, videocassette (Princeton, N.J.: Films for the Humanities & Sciences, 1993); NAMA 1993a, 235; NAMA 1993b, 66; *The American West: L'Arte della Frontiera Americana, 1830–1920*, exh. cat. (Venice, Italy: Marsilio, 1993), 178–79, cover; Nelson D. Lankford, "Americans in Motion: Virginia, the South, Mobility, and the American Dream," *Humanities* 15 (March–April 1994), 26–27; Nancy J. Skarneas, *The Heritage of America* (Nashville: Ideals Publications, 1994), 52–53; Cecilia Techi, *High Lonesome: The American Culture of Country Music* (Chapel Hill: University of North Carolina Press, 1994), 64; T.H. Watkins and Joan Watkins, eds., *The West: A Treasury of Art and Literature* (New York: Hugh Lauter Levin Associates, 1994), 94; *American Visions*, videocassette (Alexandria, Va.: PBS Home Video, 1996); George S. Bush, ed., *The Genius Belt: The Story of the Arts in Bucks County, Pennsylvania* (Doylestown, Pa.: James A. Michener Art Museum, in association with Pennsylvania State University Press, 1996), 119; J. Gray Sweeney, *Masterpieces of Western American Art* (Avenel, N.J.: Crescent Books, 1996), 48–49, 70–71; Alice Thorson, "Life Imitates Art," *Kansas City Star*, 11 October 1997, E6; John A. Garraty, *The American Nation: A History of the United States*, 9th ed. (New York: Longman, 1998), 334; Patricia Failing, "Getting the Big Picture," *Art News* 99 (May 2000), 192; "Western Art as Myth: Toledo Museum Creates Major Event," *Farm & Dairy* (Salem, Ohio), 12 October 2000, clipping, NAMA curatorial files; Lisa Bettinger, "Museum Showcases Highlights of Western Pioneer Masterpieces," *BC News* (Bowling Green, Ohio), 13 October 2000, 7; Roger Cushing Aikin, "Paintings of Manifest Destiny: Mapping the Nation," *American Art* 14 (Fall 2000), 85–86; Peter H. Hassrick, "Toldeo Ohio: The American West; Out of Myth, into Reality," *American Art Review* 12 (November–December 2000), 199; Peter H. Hassrick, *The American West: Out of Myth, into Reality*, exh. cat. (Washington, D.C.: Trust for Museum Exhibitions, 2000), 2–3, 24, 27, 34–35; Tim Cresswell, *The Tramp in America* (London: Reaktion Books, 2001), 25.



JOHN DOUGLAS PATRICK (1863–1937)

*Brutality, 1888* +

Oil on canvas

139 × 115 1/4 in. (353.1 × 292.7 cm)

Signed and dated lower right: J. Douglas Patrick / -88

Gift of the families of Gracey Patrick Wray and Hazel Patrick

Rickenbacher, daughters of the artist, F94-33

TECHNICAL NOTES

The original canvas is a coarse, plain-weave fabric that has been lined to a secondary support with a wax-based adhesive. The lining has flattened some areas of impasto. The tacking margins have been removed, and there are no original stretcher cracks that might verify the original dimensions. The ground layer is opaque and light beige in color. Patrick appears to have underpainted the horse with a dark red-brown paint. Above this layer, he applied opaque, red-orange, brown, and pink paint to define the highlights and musculature of the horse. The legs of the horse were painted black, and opaque, gray paint highlights the tendons and hair. The underlying black paint remains visible in the shadows. In general, the painting was rendered using an indirect painting technique consisting of opaque paint, transparent glazes, and relatively fluid paste paint. The prominent brushwork is loose and painterly, and low to moderate impasto appears throughout. The texture of the coarse canvas weave is visible overall. Dark brown glazes were applied to the shadows. A few areas of opaque, gray paint are also visible in the shadows of the horse's body. The sky, distant buildings, and foreground were directly painted with opaque paint and wet-into-wet paint applications. Paint strokes that form hatching lines are evident in several areas. The painting has been treated twice, by the Kansas City artist Daniel MacMorris in 1956–57, and by Museum conservation staff in 1994, when a synthetic varnish was applied. A significant amount of retouch was noted during this treatment.

## PROVENANCE

To Grayce Patrick Wray and Hazel Patrick Rickenbacher (daughters of the artist), Kansas City, Mo., and Prairie Village, Kans., by descent, 1937; to Cherie Wray Smith (granddaughter of the artist), Overland Park, Kans., 1990, and Pattie Rickenbacher Gordon (granddaughter of the artist), Overland Park, Kans., 1993; to NAMA, 1994.

## RELATED WORK

*Study for Brutality*, 1887, oil on canvas, 30½ × 25 in. (77.5 × 63.5 cm), collection of Cherie Wray Smith and Pattie Rickenbacher Hogan, Overland Park, Kans.

## EXHIBITIONS

Société des Artistes Français, Paris, *Salon de 1888*, 1 May–June 1888, no. 871 (as *Brutalité*); Munich, *III. Internationalen Kunstausstellung*, June–October 1888, no. 1812 (as *Brutalität*); Paris, *Exposition Universelle Internationale de Paris 1889*, 5 May–5 November 1889, no. 235 (as *Brutalité*); Brandie's Department Store, Omaha, Neb., May 1908, no cat.; Theaterette of Jones Dry Goods Company, Kansas City, Mo., 12 February 1908–1933, unnumbered; Kansas City Art Institute, Mo., *John Douglas Patrick's Fifty Years of Painting*, 6–27 December 1936, no cat.; Broadway-Valentine Shopping Center, Kansas City, Mo., *Art Exhibit*, May–1 June 1961, no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *John Douglas Patrick*, 4 May–4 August 1996, unnumbered.

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CHARLES WILLSON PEALE (1741–1827)

*Catherine and Elizabeth Hall*, 1776 ±

Oil on canvas

30¼ × 25¼ in. (76.8 × 64.1 cm)

Signed and dated lower right: C.W. Peale / pinx 1776

Gift of William B. and Harvey R. Fullerton, descendants of the sitters,

Fgo-16

#### TECHNICAL NOTES

The medium-weight, tightly woven, plain-weave canvas has been lined three times, most recently with a wax-based adhesive. The tacking margins have been removed, but a cusping pattern on the left edge and stretcher cracks suggest that the dimensions have not been significantly altered. Infrared reflectography revealed no underdrawing over the opaque, off-white ground. Peale underpainted the face, chest, and arms of the two children with a cool,

light blue paint before rendering the portrait with thin, fluid, opaque paint and transparent glazes. Very low impasto is evident on the highlights of the flower basket, lace, and necklaces. Somewhat cupped, mechanical cracks have developed overall. The canvas weave is pronounced as a result of the lining technique. A significant amount of retouch is scattered throughout, particularly on the standing girl's proper right cheek, nose, and arm, the seated girl's white dress, and the background. Museum conservation staff treated the painting in 1964 and 1992. At the latter time surface grime, varnish, and discolored retouch were removed, revealing extensive paint abrasion in the background and blue dress. A synthetic varnish was applied, paint losses were filled, and abrasions and fills were toned to match the surrounding paint.

#### PROVENANCE

To Elihu Hall and Catherine Orrick Hall (parents of the sitters), Cecil County, Md., 1776; to Elizabeth Hall Ogle (sitter), Baltimore, c. 1790; to Catherine Hall Ogle Borland (daughter of the sitter Elizabeth), Leavenworth, Kans., by descent, after 1841; to William Patterson Borland (grandson of the sitter Elizabeth), Kansas City, Mo., by descent, after 1865; to Katherine Hall Borland Fullerton (great-granddaughter of the sitter Elizabeth), Kansas City, Mo., by descent, after 1885; to William Borland Fullerton (great-great-grandson of the sitter Elizabeth), Kansas City, Mo., by descent, after 1943; to William Borland Fullerton Jr. (great-great-great-grandson of the sitter Elizabeth) and Harvey R. Fullerton (great-great-great-grandson of the sitter Elizabeth), Kansas City, Mo., by descent, after 1961; to NAMA, 1990.

#### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat. (as *Elizabeth [age 4]* and *Catherine Hall [age 1½]*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kansas City Collects*, 22 January–28 February 1965, no. 4 (as *Portrait of Elizabeth and Catherine Hall*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 11.

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Hall); Charles Coleman Sellers, "Charles Willson Peale with Patron and Populace," *Transactions of the American Philosophical Society* 59 (May 1969), 65, 118; NAMA 1977, 18; Henry Adams, "Family Heirloom Enters the Museum," *Calendar* (Nelson-Atkins Museum of Art), May 1991, 2–3 (as *Portrait of Catherine and Elizabeth Hall*); NAMA 1991, 6, 18.



RAPHAELLE PEALE (1774–1825)

*Lydia Hartford Wallace Berrett*, c. 1800  
(*Lydia Wallace Berrett*)

Oil on canvas  
28 $\frac{1}{16}$  × 24 $\frac{1}{16}$  in. (71.3 × 61.1 cm)  
Gift of Mrs. Edmund Morris Hansell, 49–50

#### TECHNICAL NOTES

The coarse, herringbone-twill canvas contains horizontal bands of blue or black threads and has been lined to a secondary fabric supporting using a wax-based adhesive. The tacking margins have been removed, and it is difficult to determine whether the dimensions have been altered. No underdrawing was apparent under normal light. Over the opaque, off-white ground, Peale underpainted the face with an opaque, black paint before rendering the portrait with opaque paint of a fluid paste consistency. An orange paint stroke beneath the proper right cheek reveals that Peale slightly altered the contour of the face. Mechanical cracks are apparent in the thicker paint of the face and body, and a spiral impact crack has formed on the chest. The canvas weave is pronounced as a result of the lining technique. Paint abrasion is evident throughout, especially in the dress, scarf, and hair, where exposed canvas threads make the surface appear dirty. Fine retouch has been applied to the paint abrasion. Larger areas of retouch appear in the

collar and background. The varnish has a moderately high sheen and is probably synthetic.

#### PROVENANCE

To Robert and Lydia Berrett (husband of the sitter and sitter), Philadelphia, c. 1800; Edmund Morris Hansell (great-grandson of the sitter), Kansas City, Mo., by descent; to Josephine (Mrs. Edmund Morris) Hansell, Kansas City, Mo., by bequest, after 1936; to NAMA, 1949.

#### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Century of Mozart*, 15 January–4 March 1956, no. 84 (as *Lydia Wallace Berrett*); Detroit Institute of Arts and Munson-Williams-Proctor Institute, Utica, N.Y., *The Peale Family: Three Generations of American Artists*, 18 January–7 May 1967 (traveled), no. 114 (as *Mrs. Robert Berrett*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

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Nell Sneak, "Nelson Gallery to Open Ancestor Portrait Exhibition," *Kansas City Star*, 29 March 1953, 3C; *The Century of Mozart*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1956), 14, 31 (as *Lydia Wallace Berrett*); NAMA 1959, 257 (as *Lydia Wallace Berrett*); Hilton Kramer, "The Peales: Artists and Others," *New York Times*, 5 February 1967, sec. 2, 27; Alfred Frankenstein, "The Peale Clan in Contrast," *San Francisco Sunday Examiner & Chronicle*, 2 April 1967, This World sec., 25–26 (as *Lydia Wallace Berrett*); W. H. Gerds, "The Peale Family at Detroit and Utica," *Burlington Magazine* 109 (April 1967), 261; Charles Elam, *The Peale Family: Three Generations of American Artists*, exh. cat. (Detroit: Detroit Institute of Arts and Wayne State University Press, 1967), 16, 91, 93 (as *Mrs. Robert Berrett*); NAMA 1973, 254 (as *Lydia Wallace Berrett*); Donald Hoffmann, "The 'Truth' in American Art," *Kansas City Star*, 24 February 1974, 4E; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1029; Lillian B. Miller, "Father and Son: The Relationship of Charles Willson Peale and Raphaelle Peale," *American Art Journal* 25 (1993), 38, 45.



RAPHAELLE PEALE (1774–1825)

Robert Berrett, c. 1800

Oil on canvas

28 × 24½ in. (71.1 × 61.3 cm)

Gift of Mr. and Mrs. Maurice B. Hansell, 51-59

#### TECHNICAL NOTES

The coarse herringbone-twill canvas contains horizontal bands of blue or black threads and has been lined to a secondary fabric support using a wax-based adhesive. The tacking margins have been removed, making it difficult to determine whether the dimensions have been altered. No underdrawing was apparent under normal light. Over the opaque, light gray ground, Peale underpainted the face with an opaque, dark brown or black paint before rendering the portrait with opaque paint of a fluid paste consistency. X-radiography suggests that Peale lowered the proper right shoulder. Mechanical cracks have developed overall, and two spiral impact cracks are located on the proper right forehead and proper right arm. The canvas weave is pronounced as a result of the lining technique. Paint abrasion is evident throughout, especially in the jacket, where exposed colored canvas threads make the surface appear dirty. A few broad strokes of retouch appear on the vest lapels and the bottom of the proper right arm. The varnish, which has an uneven sheen, is probably synthetic.

#### PROVENANCE

To Robert and Lydia Berrett (sitter and wife of the sitter), Philadelphia, c. 1800; Mr. and Mrs. Maurice Bartlett Hansell (great-great-grandson of the sitter), Independence, Mo., by descent; to NAMA, 1951.

#### EXHIBITIONS

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Ancestor Portraits*, 4 April–3 May 1953, no cat.; William Rockhill Nelson Gallery of

Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Century of Mozart*, 15 January–4 March 1956, no. 83 (as *Robert Berrett, Esq.*); Detroit Institute of Arts and Munson-Williams-Proctor Institute, Utica, N.Y., *The Peale Family: Three Generations of American Artists*, 18 January–7 May 1967 (traveled), no. 113; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

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Winifred Shields, "Ancestor Portrait Show Leads to Bizarre Family Reunion," *Kansas City Star*, 3 April 1953, 20 (artist as Unknown); *The Century of Mozart*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1956), 14, 30; NAMA 1959, 257; Hilton Kramer, "The Peales: Artists and Others," *New York Times*, 5 February 1967, sec. 2, 27; W. H. Gerdts, "The Peale Family at Detroit and Utica," *Burlington Magazine* 109 (April 1967), 261; Charles Elam, *The Peale Family: Three Generations of American Artists*, exh. cat. (Detroit: Detroit Institute of Arts and Wayne State University Press, 1967), 16, 91–92; NAMA 1973, 254; Lillian B. Miller, "Father and Son: The Relationship of Charles Willson Peale and Raphaelle Peale," *American Art Journal* 25 (1993), 38, 44.



RAPHAELLE PEALE (1774–1825)

*Venus Rising from the Sea—A Deception*, c. 1822 ±  
(*Still Life—A Deception—Venus Rising from a Bath*;  
*After the Bath—New England; After the Bath*)

Oil on canvas

29½ × 24½ in. (74 × 61.3 cm)

Signed and dated lower right: Raphaelle Peale 1822 [?] / Pinx[it]

Purchase: Nelson Trust, 34-147

## TECHNICAL NOTES

The original canvas is a tightly woven, plain-weave fabric that has been lined with a wax-based adhesive. The tacking margins confirm that the dimensions are original. The ground layer was applied by the artist and is opaque, light gray, and lead-based. The artist applied thin layers of fluid, medium-rich, primarily opaque paint. Remnants of flesh-colored paint from the upraised arm are visible on top of the paint of the white curtain, indicating that Peale painted the curtain before the head, arms, and feet of the female figure. Peale applied thin, opaque, gray paint to define the shadows and drapery of the cloth and, using a fine brush and somewhat dry red paint, applied red decorative lines to its edges. The artist blended dark brown opaque and semitransparent paint to render the flat background. He underpainted the body parts with a cool, opaque, gray paint and then applied warm pink flesh tones. A semitransparent red-brown paint outlines the proper right foot. Body parts are loosely painted when compared to the skillful execution of the curtain, which adds to the *trompe l'oeil* effect. Pentimenti in the upper right and lower left quadrants reveal the presence of the preliminary stages of an earlier composition consisting of a few preliminary washes that suggest a fragment of a portrait of a man with a still life on the back wall. Mechanical cracks, traction cracks, paint abrasion, and increased transparency of paint contribute to these shapes being visible. The washes do not continue under the present illusionistic cloth. Small areas of retouch covering paint abrasion are scattered overall, and large areas of retouch are present on a mended tear in the lower left quadrant and along the right and bottom edges. Museum conservation staff treated the painting in 1966 and in 1994. In 1966 the painting was cleaned, lined, restretched, varnished, and retouched. In 1994 surface grime was removed, and a layer of mastic varnish was added to the existing synthetic varnish.

## PROVENANCE

To William Gilmer Esq., Baltimore, Md., 1822; Peale's Museum, New York, by 1825; probably to P.T. Barnum, Bridgeport, Conn., 1843; (William A. Gough, Bridgeport, Conn., by 1931); to (American Folk Art Gallery with Downtown Gallery, New York, by 1931); to NAMA, 1934.

## EXHIBITIONS

Pennsylvania Academy of the Fine Arts, Philadelphia, *Eleventh Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, 14 May–June 1822, no. 302; Peale's Baltimore Museum, *First Annual Exhibition of Sculpture, Paintings, Drawings, Engravings &c.*, 1 October–9 November 1822, no. 120 (as *Venus Rising from the Sea*); Boston Athenaeum Gallery, *First Exhibition of Paintings in the Athenaeum Gallery: Consisting of Specimens by American Artists, and a Selection of the Works of the Old Masters*, 10 May 1827–unknown date, no. 25 (as *The Birth of Venus*); Downtown Gallery, New York, *American Ancestors: Masterpieces by Little Known and Anonymous American Painters, 1790–1890*, 14–31 December 1931, no. 10 (as *After the Bath—New England*);

Detroit Society of Arts and Crafts, *American Folk Art, Painting, and Sculpture*, 22 February–18 March 1932, no. 3 (as *After the Bath—New England*); Albright Art Gallery, Buffalo, N.Y., *Centennial Exhibition*, 1 July–1 August 1932, no. 42 (as *After the Bath*); Wadsworth Atheneum, Hartford, Conn., *American Painting and Sculpture of the 18th, 19th & 20th Centuries*, 29 January–19 February 1935, no. 29 (as *After the Bath*); Smith College, Northampton, Mass., *Survey of American Painting*, 1–23 June 1936, no cat.; Wadsworth Atheneum, Hartford, Conn., *The Painters of Still Life*, 25 January–15 February 1938, no. 86 (as *After the Bath*); Jeu de Paume, Paris, in collaboration with Museum of Modern Art, New York, *Trois Siècles d'Art aux États-Unis*, 15 May–15 July 1938, no. 130 (as *Après le Bain [After the Bath]*); Department of Fine Arts, Carnegie Institute, Pittsburgh, *Survey of American Painting*, 24 October–15 December 1940, no. 67 (as *After the Bath*); Santa Barbara Museum of Art, Calif., *Painting Today and Yesterday in the United States*, 5 June–1 September 1941, no. 91 (as *After the Bath*); Museum of Modern Art, New York, *American Realists and Magic Realists*, 10 February 1943–29 January 1944 (traveled), no. 14 (as *After the Bath*); Lyman Allyn Museum, New London, Conn., *An Exhibition of Paintings: John Trumbull and His Contemporaries*, 6 March–16 April 1944, no. 99 (as *After the Bath*); Downtown Gallery, New York, *Loan Exhibition, a Selection of Outstanding Paintings and Sculptures by Leading Exponents of Progressive American Art and a Group of 19th Century Art*, 15 October–1 December 1945, no. 29 (as *After the Bath*); Saginaw Art Museum, Mich., *An Exhibition of American Painting from Colonial Times until Today*, 10 January–15 February 1948, no. 44 (as *After the Bath*); Denver Art Museum, *American Heritage: An Exhibition of Paintings and Crafts*, 7 March–11 April 1948, no. 19 (as *After the Bath*); Wildenstein & Company, New York, *Landmarks in American Art, 1670–1950*, 26 February–28 March 1953, no. 11 (as *After the Bath*); Cincinnati Art Museum, *Paintings by the Peale Family*, 1–31 October 1954, no. 63 (as *After the Bath*); Pennsylvania State University, Mineral Industries Gallery, University Park, *Centennial Exhibition: Pennsylvania Painters*, 7 October–6 November 1955, no. 10 (as *After the Bath*); Detroit Institute of Arts, *Painting in America: The Story of 450 Years*, 23 April–September 1957 (traveled), no. 60 (as *After the Bath*); American Federation of Arts and Wildenstein & Company, New York, *The American Vision: Paintings of Three Centuries*, 23 October–16 November 1957, no. 5 (as *After the Bath*); Atlanta Art Association Galleries, Ga., *Still Life Paintings—from the XVI Century to the Present*, 10–29 January 1958, unnumbered (as *After the Bath*); Dallas Museum of Fine Arts, *Famous Paintings and Famous Painters*, 4 October–2 November 1958, no. 1 (as *After the Bath*); Milwaukee Art Center, Wisc., *Raphael Peale, 1774–1825, Still Lifes and Portraits*, 15 January–31 March 1959 (traveled), no. 10 (as *After the Bath*); Corcoran Gallery of Art, Washington, D.C., *The American Muse: Parallel Trends in Literature and Art*, 4 April–17 May 1959, no. 2 (as *After the Bath*); City Museum of Saint Louis, *200 Years of American Painting*, 1 April–31 May 1964, unnumbered; Corcoran Gallery of Art, Washington, D.C., *Past and Present*, 1 April–1 July 1966, no cat.;



Whitney Museum of American Art, New York, *Art of the United States: 1670–1966*, 28 September–27 November 1966, no. 213 (as *After the Bath*); Detroit Institute of Arts and Munson-Williams-Proctor Institute, Utica, N.Y., *The Peale Family: Three Generations of American Artists*, 18 January–7 May 1967 (traveled), no. 124 (as *After the Bath*); Metropolitan Museum of Art, New York, *19th-Century America: Paintings and Sculpture*, 16 April–7 September 1970, no. 23 (as *After the Bath*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Philadelphia Museum of Art, *Philadelphia: Three Centuries of American Art*, 11 April–10 October 1976, no. 214 (as *After the Bath*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 80; Philbrook Art Center, Tulsa, Okla., *Painters of the Humble Truth: Masterpieces of American Still Life, 1801–1939*, 27 September 1981–4 July 1982 (Philbrook Art Center, Tulsa, Okla., only), no. 106; Museum of Fine Arts, Boston, *A New World: Masterpieces of American Painting, 1760–1910*, 7 September 1983–11 June 1984 (traveled), no. 13; National Gallery of Art, Washington, D.C., *Raphaelle Peale Still Lives*, 16 October 1988–16 April 1989 (traveled), no. 37; Carnegie Museum of Art, Pittsburgh; Minneapolis Institute of Arts; Nelson-Atkins Museum of Art, Kansas City, Mo.; Saint Louis Art Museum; and Toledo Museum of Art, *Made in America: Ten Centuries of American Art*, 5 February 1995–22 September 1996 (traveled), unnumbered; Trust for Museum Exhibitions, Washington, D.C., *The Peale Family: Creation of an American Legacy, 1770–1870*, 3 November 1996–6 July 1997 (Philadelphia Museum of Art only), no. 51; Österreichische Galerie Belvedere, Vienna, Austria, *America: Die neue Welt in Bildern des 19. Jahrhunderts*, 17 March–20 June 1999, no. 16 (as *Venus, dem Meer entsteigend—Eine Täuschung*); National Gallery of Art, Washington, D.C., *Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting*, 13 October 2002–2 March 2003, no. 12.

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# REMBRANDT PEALE (1778–1860)

Mrs. Stennett, c. 1835

Oil on canvas  
30 1/4 × 25 1/4 in. (76.5 × 63.8 cm)  
Purchase: Nelson Trust, 33-2/1

## TECHNICAL NOTES

The original canvas is a plain-weave fabric that has been lined to a secondary fabric support with a glue-based adhesive. Garland cracks at the perimeter suggest that dimensions have not been significantly altered, if at all. The ground layer consists of a thin, opaque, light gray application. Peale appears to have applied a transparent, brown imprimatura overall. He painted indirectly with thin, fluid, medium-rich paint. He smoothly blended the opaque, warm and cool flesh tones of the face and neck and added red-brown glazes to the shadows of the nose, mouth, and proper left side of the face and neck. A few white paint strokes faintly visible beneath the brown background paint suggest that he reduced the upper part of the bonnet on the proper right side. A small amount of retouch covers the chest, proper right side of the bonnet, and edges. Museum conservation staff treated the painting in 1978, when a discolored oil-resin varnish and extensive overpaint in the lower left corner were removed from the surface, a synthetic varnish was added, and old retouch was toned.

## PROVENANCE

To Mary Stennett (the sitter), New York, c. 1835; to Mrs. Mary P. Lewis and Sarah Stennett (daughters of the sitter), Brooklyn, N.Y., by descent; Thomas B. Clarke, New York, after 1899; to (American Art Association, New York, 7 January 1919, lot 7); to (R.C. and N. M. Vose Galleries, Boston, 1919); to NAMA, 1933.

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LILLA CABOT PERRY (1848–1933)

*Portrait Study of a Child*, 1891 +  
(*Child with Violin*; *Portrait of Alice*)

Oil on canvas

60 $\frac{1}{8}$  × 36 $\frac{1}{8}$  in. (152.7 × 91.8 cm)

Signed and dated upper left: LILLA · CABOT · PERRY · / · 1891 ·

Purchase: The Ever Glades Fund, 2003.1

#### TECHNICAL NOTES

The original plain-weave canvas has been lined to a secondary fabric with a wax-based adhesive. The painted picture surface does not continue to the tacking edges, indicating that the dimensions are original. The thin, opaque, off-white ground layer was likely commercially applied. Infrared reflectography reveals an underdrawing and two types of grid lines. The underdrawing suggests that Perry widened the edge of the proper right hand slightly and extended the bottom edge of the dress slightly to increase the curve of the hemline. A finely spaced grid is evident beneath the face and a widely spaced grid beneath the body and violin. Perry appears to have applied an opaque, medium purple-gray underpainting to the upper two-thirds of the painting. The portrait was indirectly painted using transparent glazes and opaque paint. In general, the paint layer is thin, and the texture of the canvas weave is visible. A small amount of retouch is present in the face, collar, and in the traction cracks surrounding the violin as well as in the background and proper left shin. The varnish is synthetic.

#### PROVENANCE

To estate of the artist, Hancock, N.H., 1933; to (Hirsch & Adler Galleries, New York, 1981); to (Santa Fe East Gallery, N.Mex., 1983); to Doug and Susan Rose, Mission Hills, Kans., 1983; to Susan L. Rose Trust, Kansas City, Mo., 1983; to NAMA, 2003.



## EXHIBITIONS

Fifth Avenue Art Galleries, New York, *Thirteenth Exhibition of the Society of American Artists*, 27 April–2 July 1891 (traveled), no. 171; Massachusetts Charitable Mechanic Association, Boston, *Massachusetts Charitable Mechanic Association Eighteenth Triennial Exhibition*, 5 October–3 December 1892, no. 90 (as *Child with Violin*); Massachusetts Charitable Mechanic Association, Boston, *Massachusetts Fine Art Exhibit*, 16–28 January 1893, no. 111 (as *Portrait of a Child with a Violin*); Department of Fine Arts, World's Columbian Exposition, Chicago, ["Fine Arts Exhibition"], 1 May–30 October 1893, no. 816, no. 1110 in the revised exh. cat. (as *Portrait of Alice*); Santa Fe East Gallery, N.Mex., *Lilla Cabot Perry: Days to Remember*, 16 April–31 May 1983, unnumbered (as *Child [Alice] with Violin*); National Museum of Women in the Arts, Washington, D.C., *Lilla Cabot Perry: An American Impressionist*, 28 September 1990–20 January 1991, no. 15 (as *Portrait Study of a Child [Alice Perry]*).

## REFERENCES

"Splendid Art Show by the 'Society,'" *New York Herald*, 25 April 1891, 6; "Exhibitions of the Society of American Artists and School of Drawing and Painting at Museum of Fine Arts," *Boston Sunday Globe*, 7 June 1891, 19; review of the *Thirteenth Exhibition of the Society of American Artists*, 1891, Perry clipping files, Hirsch & Adler Galleries, New York; *Catalogue of the Thirteenth Exhibition of the Society of American Artists*, exh. cat. (New York: Art Interchange Press, 1891), 35; *Massachusetts Charitable Mechanic Association Eighteenth Triennial Exhibition Catalogue*, exh. cat. (Boston: Fine Art Department, Massachusetts Charitable Mechanic Association, 1892), 7 (as *Child with Violin*); "The Fine Arts. Massachusetts Art for the World's Fair—Figures and Portraits," *Boston Evening Transcript*, 19 January 1893, 5; "Art in Boston.—The Massachusetts Exhibit for the World's Fair," *Studio* 8 (25 February 1893), 110 (as *Portrait of a Child with a Violin*); "Pictures Accepted in Boston," *Art Amateur* 28 (March 1893), 116 (as *Portrait of a Child*); *Report of the Eighteenth Triennial Exhibition of the Massachusetts Charitable Mechanic Association* (Boston: Press of Rockwell and Churchill, 1893), 171 (as *Child with Violin*); *Catalogue of the Massachusetts Fine Art Exhibit* (Boston: Massachusetts Charitable Mechanic Association, 1893), unpaginated (as *Portrait of a Child with a Violin*); *World's Columbian Exposition Official Catalogue Fine Arts*, exh. cat. (Chicago: W.B. Conkey Company, 1893), 24 (as *Portrait of Alice*); *World's Columbian Exposition Official Publications: Revised Catalogue Department of Fine Arts with Index of Exhibitors* (Chicago: W.B. Conkey Company, 1893), 73 (as *Portrait of Alice*); Elizabeth Broun, "American Painting and Sculpture in the Fine Arts Building of the World's Columbian Exposition, Chicago, 1893," Ph.D. diss., University of Kansas, 1976, 272 (as *Portrait of Alice*); Nicole Plett, "Soft-spoken Collector Champions Women's Art," *New Mexican* (Santa Fe), 22 April 1983, Pasatiempo sec., 22 (as *Child [Alice] with Violin*); Suzanne Deats, "Whistler's Sister," *Santa Fe Reporter*, 20 April 1983, 19 (as *Child [Alice] with Violin*); Alma S. King, *Lilla Cabot*

*Perry: Days to Remember*, exh. cat. (Santa Fe: Santa Fe East Gallery, 1983), unpaginated, cover (as *Child [Alice] with Violin*); Lisa Michelle Ward, "Lilla Cabot Perry and the Emergence of the Professional Woman Artist in America, 1885–1905," M.A. thesis, University of Texas, Austin, 1985, 50–51, 79, 112 (as *Child [Alice] with Violin*); Jo Ann Lewis, "Lilla Perry: Impressions of a Portraitist: Women's Museum's Flawed Retrospective," *Washington Post*, 14 November 1990, B12; John Gill, "A Painter's Family Album," *Victoria*, November 1990, 122; Meredith Martindale et al., *Lilla Cabot Perry: An American Impressionist*, exh. cat. (Washington, D.C.: National Museum of Women in the Arts, 1990), 30, 36, 38, 103n45, 144–45 (as *Portrait Study of a Child [Alice Perry]*); *Revisiting the White City: American Art at the 1893 World's Fair* (Washington, D.C.: National Museum of American Art, National Portrait Gallery, 1993), 303 (as *Portrait of Alice [Portrait Study of a Child [Alice Perry]]*); Marcia Lynn Soderman-Olson, "Reconstructing Lilla Cabot Perry (1889–1933): A Study in Class and Gender," Ph.D. diss., University of Minnesota, 2000, 1:133–34, 170n2 (as *Portrait Study of a Child [Alice Perry with Violin]*).



JOHN FREDERICK PETO (1854–1907)

*Books on a Table*, c. 1900 ±

Oil on canvas  
24 3/4 × 42 1/2 in. (62.6 × 108.9 cm)  
Purchase: Nelson Trust through the exchange of a gift of the Friends  
of Art, 90-11

## TECHNICAL NOTES

The original canvas is a plain-weave fabric that has been lined to a secondary fabric support with wax-based adhesive. The tacking margins have been removed. A few small remnants of the original folding edge of the canvas are located on the upper right edge, but no conclusions can be drawn regarding the original dimensions of the painted surface. The ground layer consists of a thin, even, opaque application. Infrared reflectography (IRR) reveals a few painted underdrawing lines that outline compositional elements. Peto appears to have applied an opaque, medium pink imprimatura and to have underpainted the background with red-brown paint followed by dark brown. Infrared reflectography reveals an

object in the foreground that Peto overpainted, located below the inkwell and feather. The shape and highlights of the object indicate that it is a jar turned on its side. A dark oblong shape extends from the jar. A light-colored C shape is visible under IRR below the mouth of the pipe. This shape may be associated with a fold in the tablecloth. A light-colored horizontal band of paint passes through the orange book located on the right side of the inkwell and feather. This rectangular shape may be an extension of the green book that is stacked to the right of the orange book, but no green paint is evident between the paint cracks when examined under magnification. X-radiography reveals that the candlestick was repositioned slightly to the right and that a broad, diagonal brushstroke beneath the paint of the central vertical books does not relate to the final composition. Overall, the composition was painted thinly with the exception of a few localized regions of moderate impasto that create texture on the green tablecloth. Black and brown transparent glazes were applied to the shadows. In many areas, Peto applied fine, precise paint strokes to highlight the edges of books and render details. Scattered retouch is evident in the background, along the edges, and on the central brown pitcher. Museum conservation staff treated the painting in 1990, at which time the synthetic varnish was reformed, paint losses were filled and retouched, and a synthetic varnish layer was added. Mechanical cracks and abrasion of the yellow-green glaze were also noted at that time.

#### PROVENANCE

Probably to Christine Pearl Peto (widow of the artist), 1907; to Helen Peto Smiley (daughter of the artist), Island Heights, N.J., by 1949; to Blossom Smiley Bejarano (granddaughter of the artist), Greenwich, Conn., by descent; to (James Maroney, New York, by 1981); to NAMA, 1990.

#### EXHIBITIONS

Brooklyn Museum, N.Y., *John F. Peto*, 1 March–9 July 1950 (traveled), no. 20; National Gallery of Art, Washington, D.C., *Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America*, 16 January–18 September 1983 (traveled), no. 106; James Maroney, New York, *The Odd Picture: Distinctive and Yet Not Necessarily Predictable Efforts by Recognized Masters, All Modern in Their Several Ways*, November 1984, no. 11; Westmoreland Museum of Art, Greensburg, Pa., *Penn's Promise: Still Life Painting in Pennsylvania, 1795–1930*, 29 May–31 July 1988, no. 91.

#### REFERENCES

Lloyd Goodrich, "Harnett and Peto: A Note on Style," *Art Bulletin* 31 (March 1949), 57–58, fig. 3 (as *Books and Table Top*); John I.H. Bauer, "Peto and the American Trompe l'Oeil Tradition," *Magazine of Art* 43 (May 1950), 185; *John F. Peto*, exh. cat. (Brooklyn, N.Y.: Brooklyn Museum, 1950), 47; Alfred Frankenstein, *After the Hunt: William Harnett and Other American Still Life Painters, 1870–1900* (Berkeley and Los Angeles: University of California Press, 1953), 111; Alfred Frankenstein, *After the Hunt: William Harnett and*

*Other American Still Life Painters, 1870–1900*, rev. ed. (Berkeley and Los Angeles: University of California Press, 1969), 111; John Wilmerding, *Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America*, exh. cat. (Washington, D.C.: National Gallery of Art, 1983), 117–19, 252; James H. Maroney Jr., *The Odd Picture: Distinctive and Yet Not Necessarily Predictable Efforts by Recognized Masters, All Modern in Their Several Ways* (New York: James Maroney, 1984), 14–15, 54–55; *Penn's Promise: Still Life Painting in Pennsylvania, 1795–1930*, exh. cat. (Greensburg, Pa.: Westmoreland Museum of Art, 1988), 5, 75; Laura Caruso, "Nelson Gallery Gets a Still Life by Peto," *Kansas City Star*, 19 August 1990, 18; "New at the Nelson: Masterful Still Life," *Calendar* (Nelson-Atkins Museum of Art), September 1990, cover, 2; "U.S. Museums Sell Kuniyoshis to High Bidder," *Art in America* 78 (September 1990), 61; *The Society of Fellows Silver Anniversary* (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1990), unpaginated; Roger Ward, "Selected Acquisitions of European and American Paintings at the Nelson-Atkins Museum of Art, Kansas City, 1986–1990," *Burlington Magazine* 133 (February 1991), 157–59; NAMA 1991, 5, 56–57; Henry Adams, "Will the Real William Harnett Please Stand Up," *Smithsonian* 22 (March 1992), 54–55, 62; Alice Thorson, "Eden's Bounty: Nelson Buys Still Life of American Abundance," *Kansas City Star*, 26 November 1992, G10; Margaret C. Conrads, "Masterful American Still Life Joins Collection," *Calendar* (Nelson-Atkins Museum of Art), November 1992, 2; NAMA 1993a, 54, 228, 242; NAMA 1993b, 109; Christie's, New York, 26 May 1994, 42; Marc Simpson, "In the Library," *Tinklen Museum of Art: Acquisitions, 1995–2005* (San Diego: Putnam Foundation, 2006), 30, 31, fig. 2.



HENRY VARNUM POOR (1888–1970)

*Dead Pheasant*, c. 1935

Oil on Masonite  
 15 $\frac{1}{4}$  × 19 $\frac{7}{8}$  in. (40.3 × 50.5 cm)  
 Signed lower left: H V Poor  
 Gift of the Friends of Art, 35-336

TECHNICAL NOTES

Poor applied an opaque, off-white ground to the three-ply Masonite panel. No underdrawing is apparent under normal lighting conditions. He painted the composition indirectly with loose brushwork and fluid, medium-rich paint applied wet into wet. High impasto is evident in the thick paint of the pheasant and a few thick paint strokes in the background. Incised vertical lines in the paint are located on the feathers, mainly on the bottom. The grain of the panel is prominent when the painting is viewed under specular illumination. Horizontal mechanical cracks that relate to the grain of the top laminate have developed overall, and prominent traction cracks are located on the pheasant. A small amount of pinpoint-size retouch is located mainly on the edges. Museum conservation staff treated the painting in 1984, at which time surface grime and varnish were removed, a synthetic varnish was applied, and paint losses were filled and toned.

PROVENANCE

To (Frank K. M. Rehn Galleries, New York, 1935); to NAMA, 1935.

EXHIBITIONS

Kansas State Teachers College of Emporia, ["Exhibition of Contemporary American Paintings"], late March–early April 1936, no cat.; Wichita Art Museum, Kans., *Paintings Loaned by the Friends of Art Collection*, William Rockhill Nelson Gallery and Atkins Museum, Kansas City, 22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas

City, Mo., *50 Years of Collecting: The Friends of Art Collection; A Retrospective Exhibition*, 15 December 1984–15 January 1985, no cat.; Center for Great Plains Studies Art Collection, University of Nebraska, Lincoln, *Great Plains, 1930–1939*, 20 March 1985–13 September 1986 (traveled), no. 20.

REFERENCES

M. K. P., "In Gallery and Studio: News and Views of the Week in Art," *Kansas City Star*, 29 November 1935, 14; *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1–31 December 1935), 3; "Painting by Henry Var-num Poor Is Week's Nelson Masterpiece," *Kansas City Journal-Post*, 29 December 1935, 2B; "Liberal with Art," *Kansas City Star*, 1 January 1936, 8; "Gallery Changes," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1–16 January 1936), 2; "Friends of Art," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1–15 March 1936), 4; "Friends of Art," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (15–31 March 1936), 3; *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1–30 April 1936), unpaginated; "Important Steps toward Becoming Art Center by Kansas City in 1936," *Kansas City Star*, 27 December 1936, 2B; "Art News," *Kansas City Journal-Post*, 27 December 1936, 2B; H[enry] C. H[askell], "The Friends of Art Acquire an American Scene by Marsh," *Kansas City Star*, 20 December 1940, unpaginated; NAMA 1940, 23; NAMA 1941, 166; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; Winifred Shields, "Key Role at Art Gallery Filled by Society of 500," *Kansas City Star*, 4 January 1953, 8D; Winifred Shields, "Art and Artists: Rare Sculpture from France Acquired by Nelson Gallery," *Kansas City Star*, 16 December 1955, 6; NAMA 1959, 257; Donald L. Hoffmann, "For Friends of Art: Four Lively Paintings," *Kansas City Star*, 1 May 1966, 1F; "American Primitive," *Bon Appétit* 16 (September–October 1971), 40; NAMA 1973, 254; Donald Hoffmann, "Tracing the Ups and Downs of the Friends of Art," *Kansas City Star*, 19 September 1976, 1E; Donald Hoffmann, "Just Friends for 50 Years," *Kansas City Star*, 9 December 1984, 9F; Lee Pentecost, "50 Years of Collecting: The Friends of Art at the Nelson; A Retrospective Exhibition," typescript, 1984, NAMA curatorial files, 2; *Great Plains, 1930–1939*, exh. cat. (Lincoln, Neb.: Center for Great Plains Studies Art Collection, University of Nebraska, Lincoln, 1985), 18; NAMA 1991, 149; NAMA 1993b, 55 (as *Dead Pheasant*).



HENRY VARNUM POOR (1888–1970)

*Seascape, n.d.*

Oil on canvas  
 36 $\frac{5}{16}$  × 41 $\frac{1}{8}$  in. (91.6 × 104.5 cm)  
 Signed lower left: Henry V. Poor  
 Gift of Mr. and Mrs. Charles Dixon, F88-33

#### TECHNICAL NOTES

The tacking margins of the tightly woven, plain-weave canvas are intact, confirming the dimensions are original. The opaque, off-white ground was probably commercially applied. Poor appears to have outlined compositional elements with thin, fluid paint strokes that remain visible in the final composition. He painted the seascape loosely, using opaque paint that ranged in consistency from thin and fluid to thick and pastelike. Paint strokes visible beneath the mountain on the left side suggest that a smaller mountain was initially outlined. A few localized mechanical cracks have developed overall. Garland cracks have formed along the top and bottom edges and in the sky. A feather crack is located in the upper left quadrant. A layer of grime is present on the surface, and flecks of a yellow-brown resinous material are evident in the water in the lower right quadrant. Two pinpoint-size paint losses are visible near the lower right corner. The painting is unvarnished.

#### PROVENANCE

Herbert Poor (brother of the artist), Kansas City, Mo.; to Dr. Ortho H. and Flora Witcher, Sweet Springs City, Mo., late 1920s; to Charles S. and Ida W. Dixon, Prairie Village, Kans., by descent; to NAMA, 1988.



EDWARD POTTHAST (1857–1927)

*Summer Joys, 1914*

Oil on panel  
 12 $\frac{1}{2}$  × 16 in. (31.8 × 40.6 cm)  
 Signed lower left: E. Potthast  
 Gift of the Enid and Crosby Kemper Foundation, F88-36

#### TECHNICAL NOTES

Potthast may have applied the thin, opaque, off-white ground to the ¼-inch-thick wood panel. The dimensions are original, as there is paint on all four outer edges. The artist appears to have loosely sketched the figures with graphite before rendering the composition loosely with layers of thick, opaque, pastelike paint, applied wet into wet. Underdrawing lines appear between the layers of paint, suggesting that Potthast reworked his composition as he painted. A few fine mechanical cracks are evident under magnification, and traction cracks have developed in thick areas of paint primarily in the center. There are four small paint losses in the bottom right quadrant. A few flattened areas of impasto probably relate to Potthast's reworking of the composition. Museum conservation staff treated the painting in 1989, at which time surface grime and accretions were removed, a synthetic varnish was applied, areas of impasto loss were filled and retouched, and a minor horizontal scratch in the upper left quadrant was retouched.

#### PROVENANCE

To Dr. George W. Woodward, Philadelphia, 1914; (Maxwell A. Southby, Philadelphia and Los Angeles, by 1927); (William Macbeth, New York); (Sotheby's, New York, 1 December 1988, lot 209); to NAMA, 1988.

#### EXHIBITION

Corcoran Gallery of Art, Washington, D.C., *Fifth Biennial Exhibition Oil Paintings by Contemporary American Artists*, 15 December 1914–24 January 1915, no. 209.



## REFERENCES

*Fifth Biennial Exhibition Oil Paintings by Contemporary American Artists*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1914), unpaginated; "Contemporary American Painting," *Art and Progress* 6 (February 1915), 125; Sotheby's, New York, 1 December 1988, lot 209; Donald Hoffmann, "Kemper Foundation Donates Two Works to Nelson," *Kansas City Star*, 25 June 1989, 5C; "American Paintings Enrich Museum Collection," *Calendar* (Nelson-Atkins Museum of Art), Summer 1989, 2–3; NAMA 1991, 131.



MAURICE BRAZIL PRENDERGAST (1858–1924)

### *Portrait of a Boy*, c. 1910–13 †

Oil on canvas, mounted on Masonite  
18½ × 15¼ in. (47.3 × 39.7 cm)

Purchase: Nelson Trust through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund. 44-23

## TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been mounted to a Masonite panel, which extends slightly beyond the canvas edges. The absence of paint on the panel edges indicates that the canvas was not originally mounted to the panel. It is difficult to determine if the dimensions are original. Over the thin, opaque, beige ground, Prendergast seems to have loosely outlined the facial features and body of the figure with paint before directly painting the portrait with opaque, pastelsike paint and prominent brushwork overall. The mounting technique has flattened the moderate impasto and caused the screen texture of the Masonite to become prominent overall. Museum conservation staff treated the painting in 2005, at which time surface grime and discolored natural resin varnish were removed, and a thin layer of mastic varnish was applied.

## PROVENANCE

To Charles Prendergast (brother of the artist), Boston, c. 1910–13; (C.W. Kraushaar Art Galleries, New York, by 1926); Mr. and Mrs. Cornelius J. Sullivan, Astoria, Long Island, N.Y., by 1931; to (American Art Association, Anderson Galleries, New York, 29 April–1 May 1937, lot 55); to (C.W. Kraushaar Art Galleries, New York, 1937); to Milton and Barbara McGreevy, Shawnee Mission, Kans., 1944; to NAMA, 1944.

## EXHIBITIONS

C.W. Kraushaar Art Galleries, New York, *Memorial Exhibition of Paintings and Watercolors by Maurice Prendergast*, 16 February–4 March 1925, not in cat.; Art Institute of Chicago, *Special Exhibition: Sculpture by Nancy Cox-McCormack, Mural Paintings by Puviss de Chavannes, Albert Besnard and the National Society of Mural Painters, Decorative Paintings by Eduard Buk Ulreivch, Drawings and Lithographs by C. O. Woodbury, Paintings by Maurice Prendergast*, 17 March–24 April 1925, no. 33 (as *Portrait Study of a Boy*); Cleveland Museum of Art, Ohio, *The Maurice Prendergast Memorial Exhibition*, 15 January–15 February 1926, no cat.; Whitney Museum of American Art, New York, *Maurice Prendergast Memorial Exhibition*, 21 February–22 March 1934, no. 112 (as *Head of a Boy*); Addison Gallery of American Art, Phillips Academy, Andover, Mass., *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast*, 24 September–6 November 1938, no. 73; C.W. Kraushaar Galleries, New York, *Selected Paintings, Watercolors, Drawings, Prints and Sculpture by Modern French and American Artists*, 1939, no cat.; Washington County Museum, Hagerstown, Md., *Works by French and American Artists*, 1–31 October 1940, no cat.; Museum of Fine Arts, Boston, *Maurice Prendergast, 1859–1924*, 26 October 1960–30 July 1961 (traveled), no. 21; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; San Jose Museum of Art, Calif., *America VI: The Eight; Painters of the New Society*, 19 October–28 November 1976, unnumbered; Nassau County Museum of Fine Art, Roslyn Harbor, N.Y., *The Shock of Modernism in America: The Eight and Artists of the Armory Show*, 29 April–29 July 1984, no. 41; Williams College Museum of Art, Williamstown, Mass., *Portraits by the Prendergasts*, 19 October 1984–24 March 1985, no. 12.

## REFERENCES

H.C., "Prendergast's Art Shown in Memorial," *Art News* 23 (21 February 1925), 2; "The World of Art: A Memorial Exhibition and Some Books," *New York Times Magazine*, 1 March 1925, 16; *Special Exhibition: Sculpture by Nancy Cox-McCormack, Mural Paintings by Puviss de Chavannes, Albert Besnard and the National Society of Mural Painters, Decorative Paintings by Eduard Buk Ulreivch, Drawings and Lithographs by C. O. Woodbury, Paintings by Maurice Prendergast*, exh. cat. (Chicago: Art Institute of Chicago, 1925), unpaginated (as *Portrait Study of a Boy*); Margaret Breuning, *Maurice Prendergast* (New York: Whitney Museum

of American Art, 1931), 10, 20–21 (as *Head of a Boy*); “Deaf Prendergast, Dead Ten Years, Presents His ‘Still Domain,’” *Art Digest* 8 (1 March 1934), 10 (as *Head of a Boy*); *Maurice Prendergast Memorial Exhibition*, exh. cat. (New York: Whitney Museum of American Art, 1934), 16 (as *Head of a Boy*); American Art Association, Anderson Galleries, New York, 29 April–1 May 1937, lot 55: “Paintings and Prints Sold at Auction,” *American Art Annual* 34 (1937–38), 641; *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast*, exh. cat. (Andover, Mass.: Addison Gallery, 1938), 22; “The Westport Fund Makes a Gift to Art,” *Kansas City Star*, 16 July 1944, 8D; “Events of Midsummer,” *New York Times*, 6 August 1944, X2; “From Time to Time the Westport Fund Is the Agency through Which Important American Paintings Enter the William Rockhill Nelson Art Gallery of Kansas City,” *Art Digest* 18 (August 1944), 15; “Gift of Contemporary American Paintings,” *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 10 (August–September 1944), 5; “Modern Painters Are Aided by the Friends of Art,” *Kansas City Star*, 13 April 1947, 9D; Winifred Shields, “A Special Collection of Works Is Growing at Nelson Gallery,” *Kansas City Star*, 19 May 1950, 28; Hedley Howell Rhys, “Maurice Prendergast: The Sources and Development of His Style,” Ph.D. diss., Harvard University, 1952, 116, 165; NAMA 1959, 257; Hedley Howell Rhys, *Maurice Prendergast, 1859–1924*, exh. cat. (Cambridge, Mass.: Harvard University Press, 1960), 50, 71, 136; NAMA 1973, 254; “America VI: The Eight; Painters of the New Society,” in *American Series: A Catalogue of Eight Exhibitions*, exh. cat. (San Jose, Calif.: San Jose Museum of Art, 1978), unpaginated; Constance H. Schwartz, *The Shock of Modernism in America: The Eight and Artists of the Armory Show*, exh. cat. (Roslyn Harbor, N.Y.: Nassau County Museum of Fine Art, 1984), 30; *Portraits by the Prendergasts*, exh. cat. (Williamstown, Mass.: Williams College Museum of Art, 1985), unpaginated; Carol Clark, Nancy Mowll Mathews, and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Williamstown, Mass.: Williams College Museum of Art; Munich: Prestel-Verlag, 1990), 21, 280–81; NAMA 1991, 144–45.



MAURICE BRAZIL PRENDERGAST (1858–1924)

*Castle Island*, c. 1915–18 †

Oil on canvas  
18<sup>9</sup>/<sub>16</sub> × 28<sup>3</sup>/<sub>4</sub> in. (47.1 × 71.8 cm)  
Signed lower left: Prendergast.  
Gift of Mr. and Mrs. Joseph S. Atha. F58-57

TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a glue-based adhesive. The tacking margins have been removed, making it impossible to determine whether the dimensions have been altered. Over the opaque, off-white ground, Prendergast rendered the scene using opaque and transparent paint layers. The consistency of the paint varies considerably from thick and pastelike to thin, medium-rich, and glazelike. The texture of the canvas weave remains visible in thinly painted areas. Thick, dry paint strokes produce a bumpy, active surface texture, especially on the bottom edge and the upper center. An area of the lower right quadrant, to the left of the two figures near the right edge, has a slightly different texture and color, suggesting that Prendergast overpainted a figure in the foreground. A few localized mechanical cracks have developed in thickly painted regions. Museum conservation staff treated the painting in 1967, at which time surface grime and a discolored natural resin varnish were removed and a synthetic varnish was applied.

PROVENANCE

To Charles Prendergast (brother of the artist), Boston, 1924; to Eugénie Prendergast (sister-in-law of the artist), Boston, 1948; to (C. W. Kraushaar Art Galleries, New York); to (Coleman Art Gallery, Philadelphia, 1956); to Mr. and Mrs. Arthur G. Altschul, New York, 1956; to (Hirsch & Alder Galleries, New York, with Milch Galleries, New York, 1958); to Mr. and Mrs. Joseph S. Atha, Kansas City, Mo., September 1958; to NAMA, 1958.

EXHIBITIONS

Whitney Museum of American Art, New York, *Maurice Prendergast Memorial Exhibition*, 21 February–22 March 1934, no. 115;

Addison Gallery of American Art, Phillips Academy, Andover, Mass., *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast*, 24 September–6 November 1938, no. 75; C.W. Kraushaar Art Galleries, New York, *Paintings by Maurice Prendergast*, 18 March–10 April 1940, no. 1; Arnot Art Museum, Elmira, N.Y., with American Federation of Arts, *Oil Paintings by "Men of the Rebellion," "The Eight,"* 1–24 November 1940, no. 2; Renaissance Society at University of Chicago, *Exhibition of Paintings by Maurice Prendergast with Watercolors by Charles Demuth and Carl Kahler*, 29 January–28 February 1946, no. 9; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kansas City Collects*, 22 January–28 February 1965, no. 26; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *A Bountiful Decade: Selected Acquisitions, 1977–1987*, 14 October–6 December 1987, no. 78.

#### REFERENCES

*Maurice Prendergast Memorial Exhibition*, exh. cat. (New York: Whitney Museum of American Art, 1934), 16; *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast*, exh. cat. (Andover, Mass.: Addison Gallery, 1938), 22; Margaret Breuning, "In the World of Art," *New York Journal American*, 31 March 1940, 6M; *Paintings by Maurice Prendergast*, exh. brochure (New York: C.W. Kraushaar Art Galleries, 1940), unpaginated; *Oil Paintings by "Men of Rebellion," "The Eight,"* exh. cat. (Elmira, N.Y.: Arnot Art Museum, 1940), unpaginated; *Exhibition of Paintings by Maurice Prendergast with Watercolors by Charles Demuth and Carl Kahler*, exh. cat. (Chicago: Renaissance Society at University of Chicago, 1946), unpaginated; Hedley Howell Rhys, "Maurice Prendergast: The Sources and Development of His Style," Ph.D. diss., Harvard University, 1952, 114–15, 155, fig. 49; Leslie Katz, "The World of 'The Eight,'" *Arts Yearbook 1, the Turn of the Century* (New York: Art Digest, 1957), 62; "Ethics and Art Tangle," *Kansas City Times*, 7 November 1958, 4A; NAMA 1959, 257; Hedley Howell Rhys, *Maurice Prendergast: 1859–1924*, exh. cat. (Cambridge, Mass.: Harvard University Press, 1960), 52; *Kansas City Collects*, exh. cat. (Kansas City, Mo.: William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, 1965), unpaginated; NAMA 1973, 254; Donald Hoffmann, "Gallery Adds Two Pieces to Its American Collection," *Kansas City Star*, 12 April 1987, 8D; "Prendergast Painting Given to Museum," *Calendar* (Nelson-Atkins Museum of Art), May 1987, 1–3; NAMA 1987, 178–79, 261; Carol Clark, Nancy Mowll Mathews, and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Williamstown, Mass.: Williams College Museum of Art; Munich: Prestel-Verlag, 1990), 313; NAMA 1991, 143–44; NAMA 1993a, 244.



HOVSEP PUSHMAN (1877–1966)

#### *Head of an Egyptian*, c. 1921

Oil on canvas  
19 3/4 × 17 1/2 in. (50.2 × 44.5 cm)  
Signed lower right: Hovsep Pushman  
Gift of Mr. and Mrs. Albert R. Jones, 52–54

#### TECHNICAL NOTES

The original canvas is a tightly woven, medium-weight, probably linen fabric. The horizontal dimension has been expanded by 1/2 inch on the left edge. The ground layer is a thin, opaque, light gray paint and was commercially applied. Pushman painted indirectly with medium-rich, relatively fluid paste paint and dark brown glazes in the shadows of the face and neck. Pinpoint-size retouch is located mainly in the background. The varnish is a natural resin. The lighter-toned background was overpainted previously. Most of the overpaint was removed when Museum conservation staff treated the painting in 1995. Remaining overpaint and paint abrasion were retouched also at this time.

#### PROVENANCE

(Grand Central Galleries, New York); Albert R. and Mabel N. Jones, Kansas City, Mo.; to NAMA, 1952.

#### EXHIBITION

Museum of Fine Arts, St. Petersburg, Fla., *The Lure of Egypt: Land of the Pharaohs Revisited*, 10 January–9 June 1996, no. 31.

#### REFERENCE

Jennifer Hardin, *The Lure of Egypt: Land of the Pharaohs Revisited*, exh. cat. (St. Petersburg, Fla.: Museum of Fine Arts, 1996), 13–14, 23.



FREDERIC REMINGTON (1861–1909)

*Teaching a Mustang Pony to Pack Dead Game*, c. 1890 ±

Oil on canvas  
 20¼ × 30¼ in. (51.4 × 76.8 cm)  
 Signed lower right: — REMINGTON  
 Purchase: acquired through the generosity of the Union Pacific  
 Foundation, F86-19

TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has numerous slubs and irregularities and has been lined using a wax-based adhesive. The tacking margins are intact, indicating that the dimensions are original. Remington appears to have applied thin, black paint strokes to define the horizon, figures, horses, and shadows. A few of these paint strokes are visible in the final composition. Remington rendered the painting with shades of opaque, gray, pastel-like paint. Overall the composition is thinly and loosely rendered, and the cream-colored ground remains visible in many places. Infrared reflectography and faintly visible underlying paint strokes indicate that Remington raised the central horse's proper left ear. A few localized, predominantly vertical, mechanical cracks have developed overall. The canvas weave is pronounced and a few areas of impasto are flattened slightly as a result of the lining technique. A small amount of residual yellowed varnish appears in the interstices of the paint. The synthetic varnish seems to be in good condition. A small amount of fine retouch is scattered throughout, and a thin vertical band of retouch is present on the upper left edge.

PROVENANCE

(Anderson Auction Company, New York, 20 May 1908, lot 35 [as *Training the Mustang*]); Mr. Eakin; to (Parke-Bernet Galleries, New York, 3–4 February 1956, lot 269 [as *The Training Period*]); to (Emmanuel Jay Rousuck, New York); William Cannon Eppler, New York; to family of William Cannon Eppler, by descent; to (Purnell Gallery, Baltimore); to (Ira Spanierman Gallery, New York, 1985); to NAMA, 1986.

RELATED WORK

*Teaching a Mustang Pony to Pack Game*, c. 1890, wood engraving, *Harper's Weekly* 34 (16 August 1890), 632.

REFERENCES

"Teaching a Pony to Pack Game," *Harper's Weekly* 34 (16 August 1890), 632, 634; Anderson Auction Company, New York, 20 May 1908, lot 35 (as *Training the Mustang*); E. Douglas Allen, "Frederic Remington—Author and Illustrator: A List of His Contributions to American Periodicals," *Bulletin of the New York Public Library* 49 (December 1945), 906; Parke-Bernet Galleries, New York, 3–4 February 1956, lot 269 (as *The Training Period*); Henry Adams, "Remington Painting Added to Collection," *Calendar of Events* (Nelson-Atkins Museum of Art), February 1987, 1–2; NAMA 1991, 5, 113–14; NAMA 1993a, 239 (as *Teaching a Mustang Pony to Pack Game*); Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings* (Cody, Wyo.: Buffalo Bill Historical Center, 1996), 1:332, CD-ROM, no. 1061.



FREDERIC REMINGTON (1861–1909)

*Hostiles Watching the Column*, c. 1896–97 ±  
 (*The Scout*)

Oil on canvas  
 25 × 27¼ in. (63.5 × 69.2 cm)  
 Signed lower right: Frederic Remington —  
 Gift of the Newhouse Galleries, 32-12

TECHNICAL NOTES

The tightly woven, plain-weave canvas has numerous slubs and irregularities and is unlined. The tacking margins are intact, indicating that the dimensions are original. A small canvas patch adhered to the back of the canvas suggests the presence of a repaired tear or puncture on the obverse, at the center of the left edge. The



opaque, light gray ground was commercially applied. Remington appears to have underpainted the foreground with an opaque, medium pink paint, and an opaque, light pink paint may have been applied beneath the sky. Infrared reflectography reveals a few dark paint strokes that may relate to an underdrawing. Under normal lighting conditions and with magnification, a few fine red outlines are visible beneath the paint at the outer edges of the horse, figure, and shadow. Remington rendered the painting directly with opaque, relatively fluid, pastelike paint. Thick paint in the underlying paint layer suggests that Remington may have initially painted a smaller saddle. There appears to be a small amount of residual yellow varnish in the interstices of the paint, especially along the top edge. The overlying varnish is probably synthetic.

#### PROVENANCE

(Newhouse Galleries, New York); to NAMA, 1932.

#### EXHIBITIONS

Winfield High School, Kans., 19 October–14 November 1936, no cat.; Municipal Auditorium, Kansas City, Mo., ["Exhibition in Conjunction with the Consumers Cooperative Association's 30th Annual Meeting"], 2–5 December 1958, no cat.; Mulvane Art Center, Washburn University, Topeka, Kans., *Kansas Centennial Historical Art Exhibition*, 29 January–28 March 1961, no. 37; Missouri Pavilion, New York World's Fair, *Missouri Cultural Exhibit*, 12 March 1964–10 November 1965, no cat. (as *The Scout*).

#### REFERENCES

Frederic Remington, *Drawings* (New York: R. H. Russell; London: Lawrence & Bullen, 1897), unpaginated; Margaret Fitzhugh Browne, "Frederic Remington's Wild West Comes East," *Boston Evening Transcript*, 4 August 1923, Magazine sec., 1; Merle Johnson Collection, *Reproductions from the Work of Frederic Remington* (New York: New York Public Library, 1930), 8:97; "The Acquisitions," *Art Digest* 8 (1 December 1933), 28 (as *The Scout*); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 138 (as *The Scout*); "Liberal with Art," *Kansas City Star*, 1 January 1936, 8 (as *The Scout*); NAMA 1940, 25 (as *The Scout*); NAMA 1941, 166 (as *The Scout*); Helen L. Card Collection, *Frederic Remington: Artist Historian of the Old West* (New York: Metropolitan Museum of Art, c. 1944), 5; unpaginated; Harold McCracken, *Frederic Remington: Artist of the Old West* (Philadelphia: J. B. Lippincott Co., 1947), 145; NAMA 1959, 257 (as *The Scout*); *Kansas Centennial Historical Art Exhibition*, exh. cat. (Topeka, Kans.: Mulvane Art Center, Washburn University, 1961), unpaginated (as *The Scout*); "Missouri Cultural Exhibit Features Missouri Artists and Missouri History at New York World's Fair," *Missouri Historical Review* 58 (July 1964), 481 (as *The Scout*); Clide Hollmann, *Five Artists of the Old West* (New York: Hastings House, 1965), 91 (as *The Scout*); Marta Jackson, ed., *The Illustrations of Frederic Remington with a Commentary by Owen Wister* (New York: Bounty Books, 1970), 177; Henry C. Pitz, *Frederic*

*Remington: 173 Drawings and Illustrations* (New York: Dover Publications, 1972), xi, no. 27; NAMA 1973, 254 (as *The Scout*); Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1031, 1039 (as *The Scout*); NAMA 1991, 114–15; Claes Oldenburg and Coosje van Bruggen, *Large-Scale Projects* (New York: Monacelli Press, 1994), 552; Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings* (Cody, Wyo.: Buffalo Bill Historical Center, 1996), 2:609, CD-ROM, no. 2179.



#### WILLIAM TROST RICHARDS (1833–1905)

##### *St. John's Head, Hoy, Orkneys*, c. 1892

Oil on fiberboard  
8 $\frac{7}{8}$  × 15 $\frac{15}{16}$  in. (22.5 × 40.5 cm)  
Signed lower right: W<sup>T</sup> Richards  
Presented by the National Academy of Design from the  
Mrs. William T. Brewster Bequest, 81-43/1

#### TECHNICAL NOTES

Richards applied a thin, opaque, light gray paint layer to the panel overall. A graphite underdrawing appears beneath the paint layer. The lower cliff was originally wider than it appears on the paint surface. Richards painted directly with thin, fluid paint. The varnish is synthetic and appears to be discolored. Remnants of what may be an earlier signature, possibly in an ink medium, are present at the lower left.

#### PROVENANCE

To Anna Richards (Mrs. William Tenney) Brewster (daughter of the artist); to the National Academy of Design, New York, by bequest, 1952; to NAMA, 1953.

#### EXHIBITION

Charles H. MacNider Museum, Mason City, Iowa, *19th-Century American Arts and Crafts: Selections from the Collections of the Nelson Gallery-Atkins Museum*, 17 August–14 September 1975, no cat.



## THEODORE ROBINSON (1852–1896)

### *The Duck Pond*, c. 1888–93 †

Oil on canvas

25 $\frac{3}{4}$  × 32 $\frac{1}{4}$  in. (65.7 × 81.8 cm)

Signed lower left: Th Robinson; inscribed on verso left: N<sup>o</sup> 4

Purchase: Nelson Trust, 33-103

## TECHNICAL NOTES

The plain-weave canvas, which retains its original dimensions, is strip-lined using BEVA film adhesive and linen fabric strips. A thin, opaque, off-white ground layer was commercially applied; it remains visible throughout the composition, especially in the water. The landscape was painted directly with thin, fluid areas and thick, dry, pasty impasto. A small amount of retouch is scattered throughout. During treatment in 1990, a discolored natural resin varnish was removed, paint losses were retouched, edges were lined, and a synthetic varnish was applied.

## PROVENANCE

(G. H. Ainslie, New York); to (R. C. Vose Galleries, Boston, 1922); to NAMA, 1933.

## RELATED WORKS

*Group of Ducks*, c. 1891, photograph with drawn grid, private collection; *Duck Pond*, c. 1891, oil on canvas, 18 × 22 in. (45.7 × 55.9 cm), private collection.

## EXHIBITIONS

Akron Art Institute, Ohio, *Loan Exhibition of Paintings Selected from the Collection of Messrs. R. C. and N. M. Vose of Boston*, 19 October–13 November 1923, no. 48; Columbus Gallery of Fine Arts, Ohio, *Paintings by Old and Modern Masters*, April 1924, no. 33; Robert C. Vose Galleries, Boston, *Exhibition of Masterworks by Leading American Artists to Open the New Galleries of Robert C. Vose*, 26 May–June 1924, no. 20; Robert C. Vose Galleries, Boston, *Exhibition of Masterworks by Deceased American*

*Artists*, 13–31 May 1929, no. 11; Robert C. Vose Galleries, Boston, and the Biltmore Salon, Los Angeles, [*Exhibition of Paintings at Biltmore Salon, Los Angeles*], 15 February–31 March 1930, no cat.; Brooklyn Museum, N.Y., *Exhibition of Paintings by American Impressionists and Other Artists of the Period, 1880–1900*, 18 January–28 February 1932, no. 77; Montclair Art Museum, N.J., with Macbeth Gallery, New York, *Forty Years of American Painting*, 1–29 January 1933, no. 23; Kansas City Art Institute, Mo., 1939; Brooklyn Museum, N.Y., *Theodore Robinson, 1852–1896*, 12 November 1946–5 January 1947, no. 57; American Federation of Arts, New York, *American Impressionists: Two Generations*, 1 October 1963–31 May 1965 (traveled), no cat.; National Gallery of Art, Washington, D.C., *American Impressionist Painting*, 1 July 1973–10 May 1974 (traveled), no. 50; Baltimore Museum of Art, *In Monet's Light: Theodore Robinson at Giverny*, 17 October 2004–4 September 2005 (Baltimore Museum of Art only), no. 12.

## REFERENCES

*Loan Exhibition of Paintings Selected from the Collection of Messrs. R. C. and N. M. Vose of Boston*, exh. cat. (Akron, Ohio: Akron Art Institute, 1923), unpaginated; E. C. Sherburne, "Bostonians Admire New Vose Galleries," *Art News* 22 (31 May 1924), 3; *Paintings by Old and Modern Masters*, exh. cat. (Columbus, Ohio: Columbus Gallery of Fine Arts, 1924), unpaginated; *Exhibition of Masterworks by Leading American Artists to Open the New Galleries of Robert C. Vose*, exh. cat. (Boston: Robert C. Vose Galleries, 1924), unpaginated; Albert Franz Cochrane, "Dignity of American Art," *Boston Evening Transcript*, 18 May 1929, 7 (as *Duck Farm*); "The Crimson Gown," *Boston Sunday Post*, 19 May 1929, D8; *Exhibition of Masterworks by Deceased American Artists*, exh. cat. (Boston: Robert C. Vose Galleries, 1929), unpaginated; "American Impressionists," *New York Herald Tribune*, 24 January 1932, sec. 7, 9; *Exhibition of Paintings by American Impressionists and Other Artists of the Period, 1880–1900*, exh. cat. (Brooklyn, N.Y.: Brooklyn Museum, 1932), unpaginated; "The Acquisitions," *Art Digest* 8 (1 December 1933), 22; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; *Forty Years of American Painting*, exh. cat. (Montclair, N.J.: Montclair Art Museum, 1933), unpaginated; NAMA 1933, 138; "American Landscape Paintings," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 5 (June 1939), 2; NAMA 1941, 166; Jo Gibbs, "Brooklyn Honors Memory of Theodore Robinson, Impressionist," *Art Digest* 21 (15 November 1946), 9; John I. H. Bauer, *Theodore Robinson, 1852–1896*, exh. cat. (Brooklyn, N.Y.: Brooklyn Museum, 1946), 61, pl. 17; NAMA 1959, 257; Florence Lewison, "Theodore Robinson and Claude Monet," *Apollo* 78 (September 1963), 211; *Theodore Robinson, American Impressionist (1852–1896)*, exh. cat. (New York: Kennedy Galleries, 1966), 13; NAMA 1973, 254; Moussa M. Domit, *American Impressionist Painting*, exh. cat. (Washington, D.C.: National Gallery of Art, 1973), 115; NAMA 1991, 126; NAMA 1993a, 239; Glenn McNatt,

"Seeing the Light: American Impressionist Theodore Robinson Long Relegated to Monet's Shadow, Deserves the Attention He's Getting from the BMA," *Sun* (Baltimore), 16 October 2004, 1D; "The Impressionist Paintings of Theodore Robinson," *Antiques & Auction News*, 3 December 2004, 1; Sona Johnston, *In Monet's Light: Theodore Robinson at Giverny*, exh. cat. (Baltimore: Baltimore Museum of Art; London: Philip Wilson Publishers, 2004), 101, 132.

#### PROVENANCE

To Lycoming Hotel, Williamsport, Pa.; to (Roan, Cogan Station, Pa., 1969); to private collection, Williamsport, Pa., c. 1980; to (Hirschl & Adler Galleries, New York, 1991 [as *Double-tiered Still Life of Fruit*]); to NAMA, 1991.

#### EXHIBITION

Lycoming Hotel, Williamsport, Pa., ["Exhibition of Roesen's Paintings"], 29 April 1962, no cat.

#### REFERENCES

Richard B. Stone, "'Not Quite Forgotten': A Study of the Williamsport Painter, S. Roesen," *Lycoming Historical Society Proceedings and Papers* 9 (November 1951), 33; "Had Hung at Lycoming: Roesen Paintings Sold by Hotel," *Williamsport (Pa.) Newspaper*, March 1969, clipping, NAMA curatorial files; William H. Gerdts, "The Influence of Ruskin and Pre-Raphaelitism on American Still-Life Painting," *American Art Journal* 1 (Fall 1969), 94 (as *Still Life*); William H. Gerdts and Russell Burke, *American Still Life Painting* (New York: Praeger, 1971), 115, 120, 246 (as *Still Life*); Alice Thorson, "Eden's Bounty: Nelson Buys Still Life of American Abundance," *Kansas City Star*, 26 November 1992, G1, G10; Margaret C. Conrads, "Masterful American Still Life Joins Collection," *Calendar* (Nelson-Atkins Museum of Art), November 1992, 1-2; Judith Hansen O'Toole, *Severin Roesen* (Lewisburg, Pa.: Bucknell University Press, 1992), 44, pl. 22, 134 (as *Fruit [two tiered]*); NAMA 1993a, 50, 234 (as *Two-Tiered Still Life*).



SEVERIN ROESEN (C. 1815–1872)

*Two-Tiered Still Life with Fruit and Sunset Landscape*,  
c. 1867 ±  
(*Still Life; Fruit [Two Tiered]*)

Oil on canvas

36¼ × 50¼ in. (92.1 × 127.6 cm)

Signed lower center: *Roesen*

Purchase: acquired through the bequest of Dorothy K. Rice, F91-55

#### TECHNICAL NOTES

The original unlined and plain-weave canvas is attached to its original stretcher. The tacking margins are intact, indicating that the dimensions are original. The thin, opaque, beige ground layer was commercially applied. Graphite lines relating to the bottom tier of fruit and the top of the watermelon can be seen under normal lighting conditions. Infrared reflectography reveals a few graphite lines that loosely position the fruit and bowls within the composition. Straight horizontal lines mark the marble tiers. The still life was indirectly painted using thin and fluid opaque paint and transparent and semitransparent glazes. Roesen used a range of techniques to apply his paint, including low impasto and stippling. Minute details were painted with a fine brush. The painting was treated and partially cleaned in 1961. Museum conservation staff treated the painting in 1991, when old varnish, retouch, and surface grime were removed. Patches were removed, tears were mended, new retouch was added, and a layer of mastic varnish was applied during this treatment.



JAMES N. ROSENBERG (1874–1970)

*Adirondack Cloudburst*, 1946

(*Slanting Rain*)

Oil on canvas

25 × 31 in. (63.5 × 78.7 cm)

Signed with monogram and dated lower left: JR / 46;

signed, dated, and inscribed on verso top:

J N ROSENBERG 1946 / ADIRONDACK CLOUDBURST

Gift of James N. Rosenberg, 51-3

#### TECHNICAL NOTES

The canvas is a plain-weave fabric, and its dimensions are original. The opaque, off-white ground layer was commercially applied. Rosenberg appears to have applied a medium-toned, semitransparent, bright green imprimatura overall. The landscape was painted directly with prominent brushwork and a few incised lines. The paint ranges from thin and fluid to thick and pastelike. Its varnish, which appears to be a natural resin, is discolored.

#### PROVENANCE

To NAMA, 1951.

#### EXHIBITIONS

Kansas Free Fair, Topeka, 8–14 September 1951, no cat.; Detroit Institute of Arts, *James N. Rosenberg*, 3–29 October 1961, no. 13; Kansas City Public Library, Kans., July–August 1968, no cat.

#### REFERENCES

James N. Rosenberg, *Painter's Self-Portrait* (New York: Crown, 1958), 153 (as *Slanting Rain*); NAMA 1959, 257; *James N. Rosenberg*, exh. cat. (Detroit: Detroit Institute of Arts, 1961), unpaginated; James N. Rosenberg, *Unfinished Business: James N. Rosenberg Papers*, ed. Maxwell Geismar (Mamaroneck, N.Y.: Vincent Marasia Press, 1967), 260 (as *Slanting Rain*); NAMA 1973, 254.



ANDRÉE RUELLAN (1905–2006)

*Mountain Laurel*, 1930/37

(*Still Life*)

Oil on canvas

28 × 24½ in. (71.1 × 61.3 cm)

Signed lower left: Andrée Ruellan

Gift in memory of Almaretta Morgan by Mystic Tie Lodge No. 79,

Degree of Honor Protective Association, 37-42

#### TECHNICAL NOTES

The canvas is a plain-weave fabric. The extension of the painted surface to all four tacking edges indicates the dimensions have been reduced, likely by the artist. A thin, opaque, off-white ground layer was probably commercially applied. Ruellan painted directly with fluid paste paint, low impasto, prominent brushwork, and thick multiple layers. The background appears to be overpainted. Museum conservation staff treated the painting in 1992, when surface grime and a discolored natural resin varnish were removed; the stretcher was expanded slightly to increase the canvas tension. The painting also received a new layer of varnish at this time.

#### PROVENANCE

(Walker Galleries, New York, by 1937); to NAMA, 1937.

#### EXHIBITIONS

Weyhe Gallery, New York, *Andrée Ruellan*, 9–28 February 1931, no. 6; possibly Walker Galleries, New York, *Andrée Ruellan*, 2–23 March 1937, no. 11 (as *Still Life*); Walker Galleries, New York, *Second Anniversary Exhibition*, November 1937, no cat.; probably Collectors of American Art, New York, *Third Exhibition: Paintings and Watercolors*, 6 April–6 May 1938, no. 3; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., ["Exhibition of Flower Paintings"], 17–25 May 1950, no.



cat.; Georgia Museum of Art, University of Georgia, Athens, *Andrée Ruellan*, 30 January 1992–31 October 1993 (traveled), no. 9.

#### REFERENCES

Edward A. Jewell, "Andrée Ruellan Shows Work," *New York Times*, 10 February 1931, 14; Margaret Breuning, "Paintings, Prints, Sculptures, Drawings Included on Week's Art Calendar," *New York Evening Post*, 14 February 1931, D5; "After-Thoughts: Concerning the Australians and Some One-Man Shows," *New York Times*, 15 February 1931, 116; *Andrée Ruellan*, exh. cat. (New York: Weyhe Gallery, 1931), unpaginated; "Four Group Exhibitions," *New York Times*, 14 November 1937, 191; possibly *Andrée Ruellan*, exh. cat. (New York: Walker Galleries, 1937), unpaginated (as *Still Life*); "Gift to Nelson Gallery," *Kansas City Journal-Post*, 29 April 1938, 12; "American Painting Given Nelson Gallery," *Kansas City Journal-Post*, 1 May 1938, 9B; "Masterpiece of the Month," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (1 May 1938), 2; "Kansas City: Gift of a Painting to the W.R. Nelson Gallery," *Art News* 36 (14 May 1938), 19–20; probably *Thiird Exhibition: Paintings and Watercolors*, exh. cat. (New York: Collectors of American Art, 1938), unpaginated; "A Ruellan in Memoriam," *Art Digest* 12 (1 June 1938), 7; NAMA 1940, 25; NAMA 1941, 166; H. H. A., "Mountain Laurel: A Painting by Andrée Ruellan," *Christian Science Monitor*, 9 March 1942, 8; Winifred Shields, "Painter's Technique a Key to Revealing His Identity," *Kansas City Star*, 12 May 1950, 18; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; "Flower Paintings," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 16 (May 1950), unpaginated; NAMA 1959, 257; NAMA 1973, 254; *Andrée Ruellan*, exh. cat. (Athens: Georgia Museum of Art, University of Georgia, 1993), 16–17, 50, 74.



KAY SAGE (1898–1963)

*Too Soon for Thunder*, 1943 †

Oil on canvas  
28 $\frac{1}{16}$  × 36 in. (71.3 × 91.4 cm)  
Signed and dated lower left: Kay Sage '43  
Bequest of the artist, 64-36

#### TECHNICAL NOTES

The coarse, somewhat open, plain-weave canvas is unlined. The painted picture surface does not continue to the intact tacking edges, indicating that the dimensions are original. The canvas was commercially primed with a thin, opaque, off-white ground, over which Sage may have applied an opaque, medium gray imprimatura. Infrared reflectography (IRR) reveals a few black paint strokes associated with an underdrawing. The composition was thinly painted overall, and the texture of the canvas is prominent. The consistency of the paint is thin and fluid. IRR reveals that Sage slightly reduced both the rounded shape on the top of the tallest vertical form on the left side and the pyramidlike shape on the right side in the distance. A thin preparatory wash just above the landscape on the right side, visible with IRR, suggests that Sage initially planned to paint a mountainous shape in this location. There is minor paint abrasion on the outermost edges. The varnish, which is probably synthetic, has a high sheen.

#### PROVENANCE

To estate of the artist; to NAMA, 1964.

#### EXHIBITIONS

Colorado Springs Fine Arts Center, *New Accessions USA*, 7 July–18 September 1966, no. 29; Kansas Union Gallery, University of Kansas, Lawrence, *The Art of Women: A Panorama of Achievement*, 7–26 November 1974, no cat.

#### REFERENCES

*New Accessions USA*, exh. cat. (Colorado Springs: Colorado Springs Fine Arts Center, 1966), unpaginated; NAMA 1973, 254; Donna

Bachmann, "Hidden Treasures by Women at the Nelson," *Forum*, Summer 1983, 16; Judith D. Suther, *A House of Her Own: Kay Sage, Solitary Surrealist* (Lincoln: University of Nebraska Press, 1997), 107–8, 110 (as *Too Late for Thunder*), pl.; Jonathan Stuhlman, "Kay Sage's Influence on Yves Tanguy's Art of the 1940s," M.A. thesis, School of the Art Institute of Chicago, 1998, vi, 24, 46–47, 54, 99; NAMA 1993a, 222; Hsiu-Li Kuo, "The Solitary Notations," Ph.D. diss., University of Wollongong, Australia, 2004, 36, [134], fig. 16.



SVEN BIRGER SANDZÉN (1871–1954)

*The Great Peak (Longs Peak)*,<sup>1</sup> 1938 ÷  
(*Long's Peak, Colorado*)

Oil on canvas

40 $\frac{1}{4}$  × 48 $\frac{1}{4}$  in. (101.9 × 122.2 cm)

Signed and dated lower right: Birger Sandzén / 1938

Gift of Mrs. Massey Holmes in memory of her husband, 38–10

#### TECHNICAL NOTES

The coarse, plain-weave canvas is unlined and was commercially primed with an opaque, off-white ground. The stretcher is original, and the dimensions have not been altered. Infrared reflectography was unable to penetrate the thick paint layers, but high magnification reveals some graphite or charcoal between some brushstrokes, suggesting the presence of an underdrawing. Sandzén painted the landscape directly, wet into wet, with thick, pastelike paint. He intentionally created sharp peaks in the stippled, high impasto. Brushwork is prominent throughout. The texture of the canvas weave is visible in a few thinly painted areas. The painting is in excellent condition, although a few localized mechanical cracks have formed and some of the thin, high points of impasto have broken off. A slight undulation of the canvas is visible at the top and bottom edges. A few minor paint losses are visible near the edges of the composition. Museum conservation staff treated the

painting in 2006, at which time a heavy layer of surface grime was removed.

#### PROVENANCE

To Ethel Greenough (Mrs. Massey) Holmes, Kansas City, Mo., 1938; to NAMA, 1938.

#### RELATED WORKS

*Sketch of Longs Peak*, 23 July 1937, pencil on paper, Greenough Trust Collection, Birger Sandzén Memorial Gallery, Lindsborg, Kans.; *The Great Peak (Longs Peak)*, 1937, oil on canvas, 22 × 28 in. (55.9 × 71.1 cm), private collection.

#### EXHIBITION

Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

"Long's Peak," by Birger Sandzen, to Nelson Gallery," *Kansas City Journal-Post*, 2 March 1938, 14 (as *Long's Peak, Colorado*); "A Brilliant Colorado Scene by Birger Sandzen Is Given to the Art Gallery—Works of Adolf Dehn Attract Much Attention," *Kansas City Star*, 4 March 1938, 28 (as *Long's Peak, Colorado*); Luigi Vaiani, ed., "In the Art World: Mrs. Holmes' Purchase of Sandzen's Picture for Gallery and Woodcut Society's Exhibition at Lighton Studio Discussed," *Kansas City Journal-Post*, 6 March 1938, 4B (as *Long's Peak, Colorado*); "Art Gift to Gallery," *Kansas City Times*, 7 March 1938, 3 (as *Long's Peak, Colorado*); "Birger Sandzen Delights Audience with Informal 'Chat' at Gallery," [March 1938], clipping, NAMA curatorial files; "Sandzen of Kansas," *Kansas City Star*, 10 March 1938, D; NAMA 1940, 23 (as *Long's Peak, Colorado*); NAMA 1941, 166 (as *Long's Peak, Colorado*); NAMA 1959, 257 (as *Long's Peak, Colorado*); NAMA 1973, 254 (as *Long's Peak, Colorado*); NAMA 1991, 132–33 (as *Long's Peak, Colorado*); Emory Lindquist, *Birger Sandzén: An Illustrated Biography* (Lawrence: University Press of Kansas, 1993), 42 (as *Long's Peak*), pl. 45 (as *Long's Peak, Colorado*); NAMA 1993a, 249 (as *Long's Peak, Colorado*); Randall R. Griffey, "Bingham to Benton: The Midwest as Muse," *American Art Review* 17 (April 2005), 100 (as *Long's Peak, Colorado*).

#### NOTE

1. This original title was inscribed by the artist on the stretcher.



JOHN SINGER SARGENT (1856–1925)

*Oyster Gatherers Returning*, c. 1877 ÷  
(*Mussel Gatherers*)

Oil on canvas  
19 $\frac{3}{8}$  × 24 $\frac{1}{4}$  in. (49.9 × 61.6 cm)  
Gift of Mrs. Louis Sosland, F77-36/1

TECHNICAL NOTES

The tightly woven, lightweight canvas has been lined using a glue-based adhesive. Beneath the lining fabric, fragments of fabric that once attached another canvas to the stretcher are visible. Fragments of the original tacking margin on all four edges verify that the dimensions have not been altered. The canvas was commercially primed with a thin, opaque, medium gray ground. Sargent appears to have applied overlapping layers of opaque black, brown, gray, and teal underpainting to develop the composition. With the exception of the teal paint, these layers remain visible in the final composition. Sargent rendered the painting directly with thin, opaque, medium-rich paint applied wet into wet and loose, vigorous brushwork. He also applied thin, light-colored scumbles of paint to the foreground and sky, allowing underlying black and brown paint to show through. Mechanical cracks have formed an overall craquelure pattern that is most prominent in light-colored areas. Several wide traction cracks are present in the sky. A spiral impact crack is present at the bottom left corner. Museum conservation staff treated the painting in 2005, at which time grime and yellowed varnish were removed and mastic varnish was brushed onto the surface. Finally, areas of paint abrasion on the bottom and lower left edges and prominent traction cracks were retouched.

PROVENANCE

To Auguste Alexandre Hirsch, Paris, c. 1877; to Mme Hirsch (widow of Auguste Alexandre Hirsch), Paris, by bequest, 1912; to Raymond Bollack (nephew of Auguste Alexandre Hirsch), New York, by descent; to (Parke-Bernet Galleries, New York, 19 May

1965, lot 105 [as *Mussel Gatherers*]); to Louis and Rheta A. Sosland, Shawnee Mission, Kans., 1965; to NAMA, 1977.

EXHIBITIONS

Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, *Painting and Sculpture from the Collection of Mr. and Mrs. Louis Sosland*, 17 September–1 December 1968 (traveled), no. 133 (Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, as *Mussel Gatherers*) and no. 32 (Mylvane Art Center, Washburn University, Topeka, Kans., as *Mussel Gatherers*).

REFERENCES

Parke-Bernet Galleries, New York, 19 May 1965, lot 105 (as *Mussel Gatherers*); *Painting and Sculpture from the Collection of Mr. and Mrs. Louis Sosland*, exh. cat. (Lincoln: Sheldon Memorial Art Gallery, University of Nebraska, 1968), unpaginated (as *Mussel Gatherers*); *Price Profile on All Works by John Singer Sargent* (Montclair, N.J.: Art Reference Gallery, 1973), iii, 13 (as *Mussel Gatherers*); *John Singer Sargent: His Own Work*, exh. cat. (New York: Coe Kerr Gallery and Wittenborn Art Books, 1980), unpaginated (as *Mussel Gatherers*); NAMA 1991, 124 (as *Mussel Gatherers*); Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings*, vol. 4, *Figures and Landscapes, 1874–1882* (New Haven: Yale University Press, 2006), 49, 86, 121, 387, 397.



JOHN SINGER SARGENT (1856–1925)

*Study for "Spanish Dance," c. 1879–80 ÷*

Oil on canvas  
28 $\frac{1}{2}$  × 19 in. (72.4 × 48.3 cm)  
Signed upper right: John S. Sargent  
Gift of Julia and Humbert Tinsman, F83-49

## TECHNICAL NOTES

The original fine, tightly woven, plain-weave canvas has been lined using a wax-based adhesive, rendering the canvas weave more pronounced. The tacking margins have been removed, but the original curves of the outer canvas edges remain intact. The painted picture surface does not continue onto these edges, indicating that the dimensions are original. The thin, opaque, light gray ground was probably applied by the canvas manufacturer. Sargent appears to have applied a medium brown imprimatura overall, and it remains visible in the final composition. Under normal lighting conditions, a graphite line is apparent beneath the thin paint at the bottom edge of the yellow dress. Infrared reflectography reveals additional faint graphite lines, which seem to mark the angles of a few compositional elements. Over this minimal underdrawing, Sargent executed the painting directly, wet into wet, using loose, painterly brushwork. The composition is thinly painted and the texture of the canvas weave is visible. A fine craquelure pattern has developed overall and is visible mainly in the black paint of the central figures. Over the synthetic varnish, a small amount of fine retouch is scattered throughout the foreground and along the edges, and a large area of retouch is present below the distant dancers on the left edge. A small diagonal scratch in the varnish is present at the center left edge.

## PROVENANCE

To Ralph Curtis (distant cousin of the artist), Paris; to Ralph Wormeley Curtis Jr., Paris, by bequest, 1922; to Mrs. Ralph Wormeley Curtis Jr.; to J. William Middendorf II, Greenwich, Conn., 1961; to (Victor D. Spark, New York, 1965); to Humbert and Julia Tinsman, Shawnee Mission, Kans., 1965; to NAMA, 1983.

## RELATED WORKS

Study for *The Spanish Dance*, c. 1880, oil on canvas, 19 $\frac{1}{8}$  × 15 $\frac{3}{8}$  in. (48.6 × 39.7 cm), Mr. and Mrs. Warren Adelson, New York; *Two Dancers* (Study for *The Spanish Dance*), 1879–80, charcoal on paper, 13 $\frac{1}{2}$  × 9 $\frac{1}{4}$  in. (34.3 × 23.5 cm), Sargent Sketchbook, Isabella Stewart Gardner Museum, Boston; *Spanish Dance*, before 1906, oil on canvas, 34 $\frac{1}{16}$  × 33 $\frac{1}{16}$  in. (88.2 × 83.7 cm), Hispanic Society of America, New York.

## EXHIBITIONS

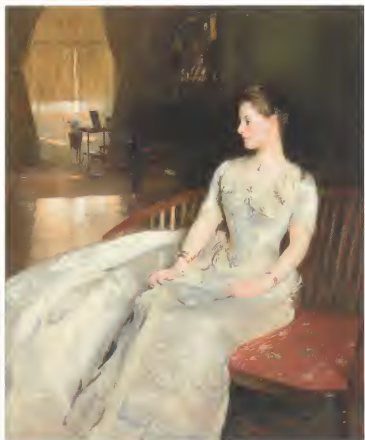
Corcoran Gallery of Art, Washington, D.C., *The Private World of John Singer Sargent*, 18 April 1964–3 January 1965 (traveled), no. 11 (as *Study for the Spanish Dance*); National Gallery of Art, Washington, D.C., *John Singer Sargent's El Jaleo*, 1 March–22 November 1992 (National Gallery of Art only), no. 14 (as *Study for "The Spanish Dance"*); Hollis Taggart Galleries, New York, *España: American Artists and the Spanish Experience*, 12 November 1993–4 April 1999 (traveled), unnumbered.

## REFERENCES

Evan Charteris, *John Singer Sargent* (New York: Charles Scribner's Sons, 1927), 282 (as *Spanish Dancer: Study for Spanish Dancers*);

Charles Merrill Mount, *John Singer Sargent: A Biography* (New York: W.W. Norton & Company, 1955), 443; Charles Mount, "New Discoveries Illuminate Sargent's Paris Career," *Art Quarterly* 20 (Autumn 1957), 311, 315 (as *Study for "The Spanish Dance"*); Charles Merrill Mount, *John Singer Sargent: A Biography*, 2nd ed. (London: Cresset Press, 1957), 353; Donelson Hoopes, *The Private World of John Singer Sargent*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1964), unpaginated (as *Study for the Spanish Dance*); Charles Merrill Mount, *John Singer Sargent: A Biography*, 3rd ed. (New York: W.W. Norton & Company; New York: Kraus Reprint Co., 1969), 462 (as *Study for "At Seville"*); *San Francisco Opera* 69 (1991 Fall Season), 5, cover; NAMA 1991, 6, 125; Alice Thorson, "Mysterious, Seductive and a Little Dangerous: John Singer Sargent's Superb 'El Jaleo' Defies the Curse of Primitivism," *Kansas City Star*, 17 May 1992, 11, 14 (as *Study for the Spanish Dance*); Warren Adelson and Elizabeth Oustinoff, "Sargent's Spanish Dancer—a Discovery," *Antiques* 141 (March 1992), 465, pl. 5; Mary Crawford Volk, *John Singer Sargent's El Jaleo*, exh. cat. (Washington, D.C.: National Gallery of Art, 1992), 25, 145–50 (as *Study for "The Spanish Dance"*); Brook S. Mason, "Americans in Spain at Hollis Taggart," *Art & Auction* 21 (16 November 1993), 66; Owen McNally, "Spanishmania: Exhibit Shows Country's Pull on U.S. Artists," *Hartford (Conn.) Courant*, 7 March 1999, C4; Dorothy Cantor and Laurene Buckley, "American Artists and the Spanish Experience," *Herald* (New Britain, Conn.), 25 January 1999, B5 (as *Study for Spanish Dance [El Jaleo]*); M. Elizabeth Boone, *España: American Artists and the Spanish Experience*, exh. cat. (New York: Hollis Taggart Galleries, 1993), 93; Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings*, vol. 4, *Figures and Landscapes, 1874–1882* (New Haven: Yale University Press, 2006), 250, 255, 409.





JOHN SINGER SARGENT (1856–1925)

Mrs. Cecil Wade, 1886 ÷  
 (Portrait of a Lady; Portrait; Mrs. Cecil Wade  
 [Frances Frew Wade])

Oil on canvas  
 66 × 54¼ in. (167.6 × 137.8 cm)  
 Signed and dated lower right: John [illegible] Sargent [very faint] 188[?]  
 Gift of the Enid and Crosby Kemper Foundation, F86-23

TECHNICAL NOTES

The original, fine, tightly woven, plain-weave canvas has numerous slubs and irregularities and has been lined using BEVA 371. The tacking margins have been cut down, and the dimensions of the picture surface have been reduced.<sup>1</sup> The opaque, light gray ground was probably applied commercially. Sargent appears to have underpainted the background with a medium brown wash. A broad, dark paint stroke defines the edge of the dress extending from the proper right arm to the left edge of the painting, but no other underdrawing lines were evident using infrared reflectography (IRR). The figure was directly painted with loose, painterly brushwork. The consistency of the paint varies from thick and pastelike to thin, transparent glazes. High impasto is scattered throughout the background and is most concentrated in the dress. The texture of the canvas weave remains visible in thinly painted areas. A few incised lines in the wet paint define the planter below the window. Above the plant, Sargent left a slightly blurred finger-print in the paint. Opaque, white paint from the sleeve, which remains visible beneath the brown background, indicates that Sargent reduced the width of the proper left shoulder slightly. IRR reveals two sets of parallel, horizontal paint strokes beneath the left curtain, extending toward the center of the window, which might suggest that the artist initially planned to include more of the window in the composition. The canvas has torn twice on the upper

right edge, and a third tear appears in the bottom right quadrant. These are now stabilized by the lining. Under ultraviolet radiation, five vertical lines of retouch are visible on the upper left edge and may be covering additional mended tears. A fine craquelure pattern has developed overall, and several localized, wide, mechanical cracks are evident in the thickly painted regions. Museum conservation staff treated the painting in 1986, at which time a strip lining was removed from the canvas edges, insecure paint was consolidated, the surface was cleaned and paint blanching was reduced, a narrow strip of cropped picture surface that had been folded over the bottom member of the stretcher was returned to the painting obverse, and the painting was lined. Finally, synthetic varnish was applied to the surface, and paint losses, abrasion, canvas tears, and the bottom crease were filled and retouched.

PROVENANCE

To Frances Frew Wade (the sitter), London, c. 1886; to Aileen Wade (daughter of the sitter), 1908; to Sir Ruthven L. Wade (nephew of Aileen Wade), Dinton, Aylesbury, Eng., by bequest, after 1955; to (Sotheby's, New York, 29 May 1986, lot 159); to the Enid and Crosby Kemper Foundation, Kansas City, Mo., 1986; to NAMA, 1986.

EXHIBITIONS

New English Art Club, Dudley Gallery, London, *Exhibition of Pictures and Sculpture of the New English Art Club, 1887*, 4 April–May 1887, no. 55 (as *Portrait of a Lady*); Walker Art Gallery, Liverpool, Eng., *Fifty-third Autumn Exhibition, Including a Collective Exhibit of Works by the Late John S. Sargent, R.A.*, 19 September–12 December 1925, no. 145 (as *Portrait*); Royal Academy of Arts, London, *Exhibition of Works by the Late John S. Sargent, R.A.*, 14 January–13 March 1926, no. 349; Nelson-Atkins Museum of Art, Kansas City, Mo., *A Bountiful Decade: Selected Acquisitions, 1977–1987*, 14 October–6 December 1987, no. 76; Carnegie Museum of Art, Pittsburgh; Minneapolis Institute of Arts; Nelson-Atkins Museum of Art, Kansas City, Mo.; Saint Louis Art Museum; and Toledo Museum of Art, *Made in America: Ten Centuries of American Art*, 5 February 1995–22 September 1996 (traveled), unnumbered; Sterling and Francine Clark Art Institute, Williamstown, Mass., *Uncanny Spectacle: The Public Career of the Young John Singer Sargent*, 15 June–7 September 1997, no. 33.

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"The New English Art Club," *London Daily News*, 5 April 1887, 2; "The 'New English Art Club's' Exhibition," *Standard* (London), 5 April 1887, 3 (as *Portrait of a Lady*); "Art Exhibitions," *Times* (London), 5 April 1887, 4 (as *Portrait of a Lady*); "The New English Art Club," *Globe* (London), 6 April 1887, clipping, NAMA curatorial files (as *Portrait of a Lady*); "Two Spring Exhibitions," *Manchester* (Eng.) *Guardian*, 6 April 1887, 8; *Life* (London), 7 April 1887, clipping, NAMA curatorial files; "Some Art Exhibitions," *Pall Mall Gazette* (London) 45 (7 April 1887), 2; "Exhibition of Pictures at the New English Art Club," *Building News* (London)

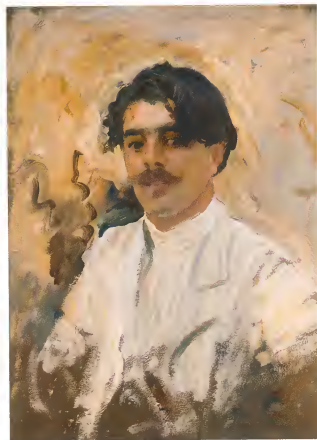
52 (8 April 1887), 504; *Architect* (London), 9 April 1887, clipping, NAMA curatorial files (as *Portrait of a Lady*); *Builder* (London) 52 (9 April 1887), 533; "The Dudley Gallery," *Daily Telegraph* (London), 9 April 1887, 2; "The New English Art Club," *Era* (London), 9 April 1887, 7 (as *Portrait of a Lady*); "Art Exhibitions," *Illustrated London News*, 9 April 1887, 406 (as *Portrait of a Lady*); "Picture Galleries," *Saturday Review* (London), 9 April 1887, 515; "The New English Art Club," *Weekly Dispatch* (London), 10 April 1887, clipping, NAMA curatorial files (as *Portrait*); *Court Society* (London), 13 April 1887, clipping, NAMA curatorial files (as *Portrait of a Lady*); G[eorge] B[ernard] S[haw], "Picture Shows," *World: A Journal for Men and Women* (London), no. 667 (13 April 1887), 20; "The New English Art Club," *Graphic* (London), 16 April 1887, 406 (as *Portrait of a Lady*); "Art Notes: The New English Art Club," *Lady's Pictorial* (London), 16 April 1887, clipping, NAMA curatorial files; "Art: The New English Art Club," *Spectator* (London) 60 (16 April 1887), 527; *Bohemian* (London), 23 April 1887, clipping, NAMA curatorial files (as *Portrait of a Lady*); "The New English Art Club—Dudley Gallery," *Broad Arrow* (London), 23 April 1887, clipping, NAMA curatorial files (as *Portrait of a Lady*); "Spring Exhibitions," *Art Journal* (London) 49 (1887), 159 (as *Portrait of a Lady*); *Exhibition of Pictures and Sculpture of the New English Art Club*, 1887, exh. cat. (London: Fargues and Co., 1887), 12 (as *Portrait of a Lady*); B. D. T., "Liverpool Autumn Exhibition: A Fine Sargent Room," *Manchester (Eng.) Guardian*, 19 September 1925, 12 (as *Portrait*); "The Liverpool Exhibition. A Sargent Room," [September 1925], clipping, NAMA curatorial files (as *Portrait*); *Fifty-third Autumn Exhibition, Including a Collective Exhibit of Works by the Late John S. Sargent, R.A.*, exh. cat. (Liverpool, Eng.: Corporation of Liverpool, Walker Art Gallery, 1925), 20 (as *Portrait*); Howard Hannay, "The Fine Arts," *London Mercury* 13 (March 1926), 542 (as *Miss Cecil Wade*); *Exhibition of Works by the Late John S. Sargent, R.A.*, exh. cat. (London: William Clowes and Sons, 1926), 52; William Howe Downes, *John S. Sargent: His Life and Work* (London: Thornton Butterworth, 1926), 358; Evan Charteris, *John Singer Sargent* (New York: Charles Scribner's Sons, 1927), 259; Charles Merrill Mount, *John Singer Sargent: A Biography* (New York: W.W. Norton & Company, 1955), 114, 431; David McKibben, *Sargent's Boston, with an Essay and a Biographical Summary and a Complete Check List of Sargent's Portraits*, exh. cat. (Boston: Museum of Fine Arts, 1956), 128; Charles Merrill Mount, *John Singer Sargent: A Biography*, 2nd ed. (London: Cresset Press, 1957), 339; Charles Merrill Mount, *John Singer Sargent: A Biography*, 3rd ed. (New York: W.W. Norton & Company; New York: Kraus Reprint Co., 1969), 114, 455; Sotheby's, New York, 29 May 1986, lot 159; Rita Reif, "Auctions," *New York Times*, 6 June 1986, C27; Susan Duffy Benway, "Full of Bull? When Wall Street Prospers, Art Thrives," *Barron's National Business and Financial Weekly* (Boston), 23 June 1986, 8–9; Patricia Black Bailey, "The High Price of Name Buying: Market Watch," *Art Today* 1 (Summer 1986), 14–15; Ann E. Berman, "New York, Sotheby's," *Art & Auction* 9 (September 1986), 99–100; Richard W. Walker, "Sargent Leads American

Sales," *Art News* 85 (September 1986), 15; Donald Hoffmann, "A Sure Favorite for the Nelson Gallery," *Kansas City Star*, 12 October 1986, 1D, 7D; Donald Hoffmann, "Kemper Family Donates \$1.5 Million Portrait," *Kansas City Star*, 12 October 1986, 1A, 12A; "Mrs. Wade Moves to Kansas City," *Kansas City Star*, 20 October 1986, 4A; "J. S. Sargent's Portrait Titled, 'Mrs. Cecil Wade' on Display in K.C. Museum," *Globe* (Joplin, Mo.), 24 October 1986, 5D; Mary Ann Campbell, "Museum Acquires Sargent Portrait," *Mail Tribune* (Medford, Ore.), 26 October 1986, 5C; Sarah Ferrell, "What's Doing in Kansas City," *New York Times*, 26 October 1986, 10; "Even in Black and White, the John Singer Sargent Portrait of 'Mrs. Cecil Wade' Is Elegant and Appealing," *Independent* (Kansas City, Mo.), 1 November 1986, 4; Frieda Logan, "Too Sophisticated," letter to the editor, *Kansas City Star*, 2 November 1986, 4G; "Major Acquisition," *Morning World-Herald* (Omaha, Neb.), 2 November 1986, 19; Patricia Degener, "The Eloquent Chronicle of John Singer Sargent," *St. Louis Post-Dispatch*, 2 November 1986, 3H (as *Portrait of Mrs. Cecil Slade*); "Sunday," *Kansas City Times*, 3 November 1986, B5; "Museum Announces Major Acquisition," *Independence (Mo.) Examiner*, 5 November 1986, Suburban Life sec., 9; "Encore," *Kansas City-Jackson County Star*, 5 November 1986, 11; "Kansas City: Nelson Gallery of Art—Atkins Museum," *Lawrence (Kans.) Journal-World*, 6 November 1986, 25; Lisa Massoth, "A Lesson in Art," *Kansas City Times*, 8 November 1986, C12; "Museum Acquires Sargent Painting," *Eagle-Beacon* (Wichita, Kans.), 9 November 1986, 3F; "Tidbits," *Kansas City Star*, 9 November 1986, 4D; "Gallery Faces," *Independent* (Kansas City, Mo.), 15 November 1986, 23; "The Elegant New Oil Portrait at the Nelson-Atkins Museum of Art," *Independent* (Kansas City, Mo.), 22 November 1986, 5; Henry Adams, "Sargent Masterpiece Given to Museum," *Calendar of Events* (Nelson-Atkins Museum of Art), November 1986, 2, cover; Stanley Olson, *John Singer Sargent: His Portrait* (New York: St. Martin's Press, 1986), 154; Carol Ried, "Nelson-Atkins Builds on Its Strengths," *Kansas City View*, 13–26 January 1987, 14; "Bonanza Out West," *Art & Auction* 9 (January 1987), 26; "Art News," *Art Gallery International* 9 (January–February 1987), 8; Donald Hoffmann, "Museum Gifts," *Kansas City Star*, 15 March 1987, 6D; Deborah Gimson, "American Paintings: A Market Conversation," *Art & Auction* 9 (April 1987), 118 (as *Portrait of Mrs. Wade*); Henry Adams, "Museum Receives Second Sargent Painting," *Calendar of Events* (Nelson-Atkins Museum of Art), April 1987, 3; "Museum Portrait Sells for \$m," *Farnham (Eng.) Herald*, 8 May 1987, 1, 2; Gary A. Reynolds, "John Singer Sargent's Portraits: Building a Cosmopolitan Career," *Arts Magazine* 61 (November 1987), 45–46; "Paintings to See: Major New Artworks in St. Louis and Kansas City," *Excel* (United Missouri Bank, Kansas City, Mo.), Winter 1987, 26; NAMA 1987, 174–75; Steven C. Meyer, "Female Mystique," letter to the editor, *American Artist* 52 (January 1988), 6; NAMA 1988, 126–27 (as *Portrait of Mrs. Cecil Wade*); *The Society of Fellows Silver Anniversary* (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1990), unpaginated (as *Portrait of Mrs. Cecil Wade*); Roger Ward, "Selected Acquisitions of European and American Paintings

at the Nelson-Atkins Museum of Art, Kansas City, 1986–1990,” *Burlington Magazine* 133 (February 1991), 156, 158, 158n11 (as *Portrait of Mrs. Cecil Wade*); NAMA 1991, 4, 40–43; Nicholas H. J. Hall, *Colnaghi in America: A Survey to Commemorate the First Decade of Colnaghi New York* (New York: Colnaghi, 1992), 124–25, 129, frontispiece (as *Portrait of Mrs. Cecil Wade*); Alice Thorson, “The Nelson Celebrates Its 60th,” *Kansas City Star*, 18 July 1993, J1; NAMA 1993a, 238, pl. 52 (as *Portrait of Mrs. Cecil Wade*); NAMA 1993b, 109; Kathryn C. Johnson, ed., *Made in America: Ten Centuries of American Art*, exh. cat. (New York: Hudson Hills Press, 1995), 68, 75; Lisa M. Sodders, “American Made: A New Art Exhibition at the Nelson-Atkins Museum Celebrates at 10 Centuries of American Art,” *Topeka (Kans.) Capital Journal*, 17 March 1996, 1D; Donald Miller, “Art in America,” *Pittsburgh Post-Gazette*, 5 July 1996, 20G; Daniel Grant, “Sargent Exhibition Is Uncanny,” *Boston Sunday Herald*, 29 June 1997, 42; Timothy Cahill, “Sargent’s Renaissance,” *Times Union* (Albany, N.Y.), 29 June 1997, C5 (as *Frances Frew Wade*); Marc Simpson, with Richard Ormond and H. Barbara Weinberg, *Uncanny Spectacle: The Public Career of the Young John Singer Sargent*, exh. cat. (Williamstown, Mass.: Sterling and Francine Clark Art Institute, 1997), 126, 151, 184–85; Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings*, vol. 1, *Early Portraits* (New Haven: Yale University Press, 1998), xvi, 143–44, 253; advertisement, “Defining the Business of Art,” *Art News* 99 (May 2000), 189; Aaron Milrad, *Artful Ownership: Art Law, Valuation, and Commerce in the United States, Canada, and Mexico* (Washington, D.C.: American Society of Appraisers, 2000), frontispiece; R. Crosby Kemper Jr., *Banking on Art: Fifty Years of Collecting* (Kansas City, Mo.: R. Crosby Kemper Jr., 2000), 72.

#### NOTE

1. During conservation treatment in 1986, it was noted that the vertical stretcher members had been cut down. Based on the measurement from the central crossbar to the uncut top edge, the reduction at the bottom of the painting was determined to be about 7¼ inches.



JOHN SINGER SARGENT (1856–1925)

*Francisco Bernareggi*, c. 1908 +

Oil on canvas

26<sup>3</sup>/<sub>16</sub> × 19<sup>3</sup>/<sub>16</sub> in. (68.1 × 49.1 cm)

Inscribed and signed across top: à M. Francisco Bernareggi,  
souvenir amical de / John S. Sargent; dated lower right: 1907  
[likely not in artist's hand]

Gift of the Enid and Crosby Kemper Foundation, F86-26

#### TECHNICAL NOTES

The unlined, finely woven canvas was primed with light gray paint, probably by the commercial manufacturer. The opaque, dark brown imprimatura has a stippled, full-bodied texture. Sargent applied the overlying oil paint quickly, wet into wet. It is opaque with moderate to high impasto and pronounced brushwork. The white paint of the sitter's jacket does not extend to the bottom edge of the canvas, and the imprimatura remains exposed in this area. The subject's proper right shoulder appears to have been reduced in width by the thick paint strokes of the background. There are some very small, isolated paint losses, but the painting is in excellent condition overall. The highest points of impasto appear to have been flattened slightly, and some exhibit a canvas impression, suggesting that the wet painting may have been stacked against another canvas. Minor traction cracking is present; however, the cracks do not visually disrupt the composition. Predominantly horizontal, slightly cupped mechanical cracking is apparent overall, and stretcher cracks have also developed. An earlier varnish was removed during a previous treatment, but a thin film of varnish was left over the signature, creating a slightly darker horizontal band of gloss in this area. No retouch is evident.

#### PROVENANCE

To Francisco Bernareggi (the sitter), Majorca, Spain; to the nephew of Francisco Bernareggi, Mendoza, Argentina, by descent, after

1959; to (Coe Kerr Gallery, New York, 1956); to the Enid and Crosby Kemper Foundation, Kansas City, Mo., 1986; to NAMA, 1986.

#### EXHIBITION

Yomiuri Shimbun and Japan Association of Museums, Tokyo, *Sargent Exhibition in Japan*, 26 January–11 June 1989 (traveled), no. 49.

#### REFERENCES

Diego F. Pró, *Conversaciones con Bernareggi* (Buenos Aires, Argentina: Imperenta López, 1949), 151, pl. 33 (as *Retrato de Bernareggi*); David McKibbin, *Sargent's Boston, with an Essay and a Biographical Summary and a Complete Check List of Sargent's Portraits* (Boston: Museum of Fine Arts, 1956), 84; Charles Merrill Mount, *John Singer Sargent: A Biography*, 2nd ed. (London: Cresset Press, 1957), 349 (as *Bennareggi*); Diego F. Pró, *Francisco Bernareggi* (Buenos Aires, Argentina: Amaneay, 1969), 226; Donald Hoffmann, "Museum Gifts," *Kansas City Star*, 15 March 1987, 6D (as *Portrait of Francisco Bernareggi*); Deborah Gimelson, "American Paintings: A Market Conversation," *Art & Auction* 9 (April 1987), 118; Henry Adams, "Museum Receives Second Sargent Painting," *Calendar of Events* (Nelson-Atkins Museum of Art), April 1987, 3 (as *Portrait of Francisco Bernareggi*); *Sargent Exhibition in Japan*, exh. cat. (Osaka, Japan: Yomiuri Shimbun, 1989), 92, 147; Roger Ward, "Selected Acquisitions of European and American Paintings at the Nelson-Atkins Museum of Art, Kansas City, 1986–1990," *Burlington Magazine* 133 (February 1991), 156, 158, 158n12 (as *Portrait of Francisco Bernareggi*); NAMA 1991, 4, 43–44, cover; Lacey Taylor Jordon, "John Singer Sargent's Images of Artists in an International Context," Ph.D. diss., Emory University, 1999, 322; NAMA 1993a, 243; NAMA 1993b, 109; Warren Adelson et al., *Sargent Abroad: Figures and Landscapes* (New York: Abbeville Press, 1997), 174; R. Crosby Kemper Jr., *Banking on Art: Fifty Years of Collecting* (Kansas City, Mo.: R. Crosby Kemper Jr., 2000), 26; Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings*, vol. 3, *Late Portraits* (New Haven: Yale University Press, 2003), xv, 206–7, 303; Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings*, vol. 4, *Figures and Landscapes, 1874–1882* (New Haven: Yale University Press, 2006), 233n24.



FREDERICK EMANUEL SHANE (1906–1990)

*Portrait of a Man*, c. 1934  
(Portrait)

Oil on canvas  
24 1/4 × 18 5/8 in. (61.6 × 46.2 cm)  
Signed lower left: F Shane  
Public Works of Art Project, on long-term loan from the  
General Services Administration Fine Arts Program, 112-1934/1

#### TECHNICAL NOTES

The medium-weight, tightly woven, plain-weave canvas, which contains numerous slubs and irregularities, is unlined. The painted picture surface does not extend to the intact tacking margins, indicating that the dimensions are original. A cusping pattern is present on the left edge. The canvas was commercially primed with a thin, opaque, off-white ground layer that remains visible throughout the portrait. Infrared reflectography reveals a few faint underdrawing lines beneath the eyes and nose. The portrait was directly painted using opaque, pastelike paint. The brushwork is prominent and the texture of the canvas weave is visible in thinly painted areas. The flesh tones of the face are smoothly blended compared with the loose brushwork in other areas of the portrait. The portrait is in excellent condition overall. Under specular illumination, thick paint strokes in the underlying layers above the open box on the table suggest a slight change by the artist. A thick, horizontal, cream-colored paint stroke on the right side of the top edge was overpainted in the final composition but remains visible. Museum conservation staff treated the painting in 1988, at which time insecure lifting and flaking paint were stabilized using BEVA 371 adhesive; surface grime, discolored varnish, and retouch were removed; paint losses were filled and toned; and a synthetic varnish was applied.



#### PROVENANCE

To Public Works of Art Project, c. 1934.

#### EXHIBITIONS

Winfield High School, Kans., October–November 1936, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Exhibition by the Kansas City Chapter of the Artists Equity Association*, 23 April–6 May 1950, no cat.; University of Missouri, Columbia, *Fred Shane*, 1–20 December 1951, no cat.; Mid-America Arts Alliance and Nelson-Atkins Museum of Art, Kansas City, Mo., *Fred Shane*, 3 September 1988–4 June 1989 (traveled), unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *Bingham to Benton: The Midwest as Muse*, 5 February–31 July 2005, no cat.

#### REFERENCES

Undated handwritten list of paintings and undated handwritten autobiographical notes with annotated list of paintings, Fred Shane Papers, Archives of American Art, Smithsonian Institution, microfilm reel 452; "Art News," *Kansas City Journal-Post*, 8 December 1935, 2B; Paul Gardner to Fred Shane, 3 November 1951, Fred Shane Papers, Archives of American Art, Smithsonian Institution, microfilm reel 451; "This Painting, 'The Coon Hunter,'" *Kansas City Star*, 10 December 1951, 5; Office of Public Information, University of Missouri, Columbia, "Sketch of Prof. Frederick E. Shane," typescript, 30 January 1964, Fred Shane Papers, Archives of American Art, Smithsonian Institution, microfilm reel 452; Sidney Larson, "Fred Shane," in Fred Shane and Thomas Hart Benton, *Drawings* (Columbia: University of Missouri Press, 1964), unpaginated; Donald Hoffmann, "Art Journal: Fred Shane," *Kansas City Star*, 4 September 1988, 8C; NAMA 1991, 14S (as *Portrait*); *Fred Shane*, exh. cat. (Kansas City, Mo.: Mid-America Arts Alliance, 1988), 10, 20.



#### JOSEPH HENRY SHARP (1859–1953)

##### *Snow Clouds—Taos Valley*, n.d.

Oil on canvas

16 × 24 in. (40.6 × 61 cm)

Signed lower left: J. H. SHARP.

Gift of Mrs. Nell H. Stevenson from the Estate of S. Herbert Hare.

R60-7/2

#### TECHNICAL NOTES

The tight, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not extend to the tacking margins, indicating that the dimensions are original. The canvas was commercially primed with a thin, opaque, light gray ground. Sharp painted the picture directly with somewhat thick, pastelike paint, prominent brushwork, wet-into-wet applications, and stippled textures. Overall, the texture of the canvas weave is prominent. Three small brown accretions are present on the top of the central mountains and above the signature. There appear to be four pinpoint holes located near each corner. A slight flattening of impasto is observed in the thick paint of the clouds at the center left. The varnish, which is probably synthetic, has a moderately high sheen.

#### PROVENANCE

S. Herbert Hare, Kansas City, Mo.; to estate of S. Herbert Hare, Kansas City, Mo., 1960; to Nell Hare Stevenson (sister of S. Herbert Hare), Kansas City, Mo., by bequest, 1960; to NAMA, 1960.

#### REFERENCE

NAMA 1973, 254.



CHARLES SHEELER (1883–1965)

*Conference No. 1, 1954* †

Oil on canvas  
20 1/16 × 25 1/4 in. (51 × 64.1 cm)  
Signed and dated lower right: Sheeler—1954  
Gift of the Friends of Art, 55-93

TECHNICAL NOTES

The medium-weight, tightly woven, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not continue to the intact tacking edges, indicating that the dimensions are original. The canvas was commercially primed with a thin, opaque, off-white ground. With infrared reflectography, a few graphite underdrawing lines appear on the right side of the gray building at the lower left and on the top and right sides of the gray and black smokestack near the top edge. These graphite lines reveal a minor change to the height and width of the smokestack. The artist also used fine lines in what is most likely black ink to define the shapes of the composition. He then applied thin, fluid, opaque, and semitransparent paint to each shape. A few black paint lines appear to have been added on top of the paint to reestablish the outlines. Several vertical mechanical cracks and a few small, localized cracks have formed at the center of the painting. A small amount of fine retouch is visible on the edges and appears to cover paint abrasion. The varnish, which is probably synthetic, has a moderately high sheen.

PROVENANCE

To (Downtown Gallery, New York, 1954); to NAMA, 1955.

RELATED WORK

*Conference #1*, n.d., tempera on paper, size unknown, location unknown.<sup>1</sup>

EXHIBITIONS

Toledo Museum of Art, *41st Annual Exhibition: Contemporary American Paintings*, 6 June–29 August 1954, no. 55; Art Galleries,

University of California, Los Angeles; M.H. de Young Memorial Museum, San Francisco; Fort Worth Art Center; Munson-Williams-Proctor Institute, Utica, N.Y.; Pennsylvania Academy of the Fine Arts, Philadelphia; San Diego Fine Arts Gallery; *Charles Sheeler: A Retrospective Exhibition*, 10 October 1954–12 June 1955 (traveled), no. 43; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.; Munson-Williams-Proctor Institute, Utica, N.Y., *Edward Wales Root, 1884–1956: An American Collector*, 28 April–7 July 1957 (traveled), unnumbered; Downtown Gallery, New York, *Sheeler: Recent Paintings*, 25 March–19 April 1958, no. 8 (as *Conference #1*); Kansas City Art Institute, Mo., 16 September–9 October 1958, no cat.; University Center, University of Missouri, Kansas City, *Inaugural Exhibition*, 29 September–25 October 1961, no cat.; Allentown Art Museum, Pa., *Charles Sheeler Retrospective Exhibition*, 17 November–31 December 1961, no. 46 (as *Conference*); Cedar Rapids Art Center, Iowa, *Charles Sheeler: A Retrospective Exhibition*, 25 October–26 November 1967, no. 24; Nelson-Atkins Museum of Art, Kansas City, Mo., *50 Years of Collecting: The Friends of Art at the Nelson; A Retrospective Exhibition*, 15 December 1984–15 January 1985, no cat.; Terra Museum of American Art, Evanston, Ill., *Order in Space: Precisionist Works by Demuth and Sheeler*, 17 November 1985–12 January 1986, no cat.

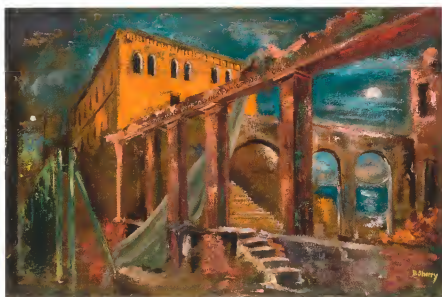
REFERENCES

*41st Annual Exhibition: Contemporary American Paintings*, exh. cat. (Toledo: Toledo Museum of Art, 1954), unpaginated; William Carlos Williams, Bartlett H. Hayes Jr., and Frederick S. Wight, *Charles Sheeler: A Retrospective Exhibition*, exh. cat. (Los Angeles: Art Galleries, University of California, 1954), 46; Winifred Shields, "Eleven Contemporary Painters Are Represented in Committee Choices," *Kansas City Star*, 23 September 1955, 16; Winifred Shields, "Friends of Art Will Vote, Then Count Public Ballots," *Kansas City Star*, 23 October 1955, 4E; Winifred Shields, "At Odds on an Art Gift," *Kansas City Times*, 28 October 1955, 4A; Walter A. Jones, "Something Wild," letter to the editor, *Kansas City Star*, 4 November 1955, 54; "Exhibition Honoring Edward W. Root, MWP Benefactor, Opens Today at 3:30," *Observer-Dispatch* (Utica, N.Y.), 28 April 1957, 5D; *Edward Wales Root, 1884–1956: An American Collector*, exh. cat. (Utica, N.Y.: Munson-Williams-Proctor Institute, 1957), unpaginated; *Sheeler: Recent Paintings*, exh. cat. (New York: Downtown Gallery, 1958), unpaginated (as *Conference #1*); Charles Sheeler Papers Current Files (1958), Downtown Gallery Records, 1924–74, Archives of American Art, Smithsonian Institution, microfilm reel ND40, frames 178–79 (as *Conference #1*); NAMA 1959, 257; *Charles Sheeler Retrospective Exhibition*, exh. cat. (Allentown, Pa.: Allentown Art Museum, 1961), 22 (as *Conference*); Lillian Natalie Dochterman, "The Stylistic Development of the Work of Charles Sheeler," Ph.D. diss., State University of Iowa, 1963, 515; *Charles Sheeler: A Retrospective Exhibition*, exh. cat. (Cedar Rapids, Iowa: Cedar Rapids Art Center, 1967), unpaginated; NAMA 1973, 254; Martin L. Friedman, *Charles Sheeler* (New York: Watson-Guptill Publications,

1975); 178; Lee Pentecost, "50 Years of Collecting: The Friends of Art at the Nelson; A Retrospective Exhibition," typescript, 1984, NAMA curatorial files, 15; Carol Troyen and Erica E. Hirshler, *Charles Sheeler: Paintings and Drawings*, exh. cat. (Boston: Little, Brown and Company, 1987), 218 (as *Conference*); NAMA 1991, 177; NAMA 1993a, 251.

#### NOTE

1. Downtown Gallery Records, 1924–74, Archives of American Art, Smithsonian Institution, microfilm reel ND39, frame 538 lists a tempera on paper work entitled *Conference #1* as in the collection of Diana Metcalf. Lillian Dochtermann mentions *Conference No. 2* (*Conference No. 1, Second Version*), which is likely the same work, in "The Stylistic Development of the Work of Charles Sheeler," Ph.D. diss., State University of Iowa, 1963, 515.



#### DOROTHY SHERRY (DATES UNKNOWN)

##### *United Nations Site, 1947*

Oil on canvas

20 × 30 1/16 in. (50.8 × 76.4 cm)

Signed lower right: D. Sherry

Gift of Colonel Charles Leonard Pfeiffer, 50-71

#### TECHNICAL NOTES

The medium-weight, tightly woven, plain-weave canvas is unlined. The painted picture surface does not continue to the intact tacking margins, indicating that the dimensions are original. The canvas was commercially primed with a thin, opaque, off-white ground. Based on the appearance of the four edges of the canvas, Sherry appears to have applied an opaque, black imprimatura overall. Somewhat thick, dry, pastelike paint defines the compositional forms and emphasizes the texture of the underlying paint. Sherry applied thin, transparent and semitransparent layers in localized areas. She applied the paint loosely, wet into wet, with prominent brushwork and used a palette knife in several areas. A few lines were incised in the paint on the green vertical posts at the lower left. Wide, slightly cupping mechanical cracks have developed in thickly painted regions, but with no visual impact. A small tear in the canvas is present at the bottom left corner. A few pinpoint

losses, slightly lifting paint, and evidence of interlayer cleavage are present on the upper edge of the orange building. The varnish, which is probably a natural resin, appears to be discolored and is slightly uneven.

#### PROVENANCE

To Colonel Charles Leonard Pfeiffer, Westport, Conn., 1950; to NAMA, 1950.

#### EXHIBITIONS

Contemporary Arts, New York, *Ruins of New York and Other Paintings by Dorothy Sherry*, 9–21 February 1948, no. 3; Oklahoma Art Center, Oklahoma City, *Paintings by Dorothy Sherry*, 3–30 January 1949, no cat.; Wichita Art Association, Kans., *Paintings by Dorothy Sherry*, 7 February–6 March 1949, no cat.

#### REFERENCES

J. K. R., "Ruins of New York," *Art Digest* 22 (15 February 1948), 22 (as *U.N. Site*); "Dorothy Sherry," *Collectors of American Art, Inc. Annual Bulletin*, December 1948, unpaginated; *Ruins of New York and Other Paintings by Dorothy Sherry*, exh. cat. (New York: Contemporary Arts, 1948), unpaginated; NAMA 1973, 254.



#### JOHN SLOAN (1871–1951)

##### *Katherine Schon, 1909* †

Oil on canvas

35 1/4 × 24 1/4 in. (89.5 × 61.6 cm)

Signed lower right: John Sloan

Purchase: acquired in memory of Carol Levin through the generosity of her family: Richard M. Levin, Michael and Diane Levin, Naney Levin and Jeff Flora, and Ann and John Brendle, 2000.30

## TECHNICAL NOTES

The coarse, plain-weave canvas has been lined, probably using BEVA 371 adhesive. The tacking margins have been removed, but a fragment remaining on the top edge, the location of the signature, and the fact that the brushstrokes do not continue to the bottom or right edges suggest that the top, bottom, and right edges have not been cropped. Over an opaque, off-white ground, Sloan appears to have applied an opaque, dark brown underpainting, which remains visible in the shadows of the jacket and background. The portrait was indirectly painted using opaque paint, transparent glazes, loose, painterly brushwork, and wet-into-wet paint application. The portrait is thinly painted overall with relatively fluid paste paint, and the canvas texture is prominent. A small amount of low impasto is evident in the thick highlights of the jacket, white blouse, and hat. A circular area of pink paint, visible beneath the brown paint of the jacket at the bottom left edge, may indicate a change by the artist. Thick strokes in the underlying paint layer reveal that Sloan overpainted a horizontal shape on the upper left edge. Thick, overpainted, diagonal paint strokes also extend from the proper right shoulder down to the center of the body. A few canvas losses are visible at the edges, and a tear (now stabilized by the lining) is evident on the bottom right edge. Wide mechanical cracks have developed overall, mainly in the face and upper left background. Traction cracks are located in the upper left background and hair on the sitter's left. Fine paint wrinkling is visible on the neck. Museum conservation staff treated the painting in 2000, at which time synthetic varnish was removed and replaced with a natural resin varnish and small areas of paint loss were retouched.

## PROVENANCE

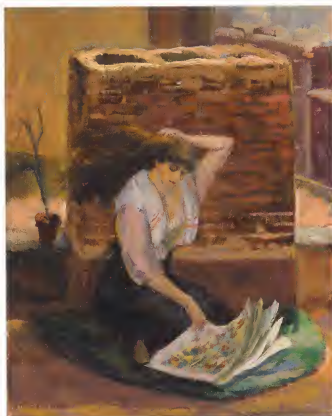
To the John Sloan Trust, New York, 1951; to (Kraushaar Galleries, New York, 2000); to NAMA, 2000.

## EXHIBITION

Kraushaar Galleries, New York, *Making Faces: A Selection of Portraits by John Sloan*, 20 May–27 October 2001, no. 4 (Kraushaar Galleries, New York, only).

## REFERENCES

Grant Holcomb III, "A Catalogue Raisonné of the Paintings of John Sloan, 1900–1913." Ph.D. diss., University of Delaware, 1972, 417–18; Rowland Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné* (Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1991), pt. 1:99–100, 129, no. 155; advertisement for Kraushaar Galleries, *Antiques* 157 (May 2000), 715; *Making Faces: A Selection of Portraits by John Sloan*, exh. cat. (Columbus, Ga.: Columbus Museum; New York: Kraushaar Galleries, 2001), 5, 11, 23.



JOHN SLOAN (1871–1951)

*Sunday Paper on the Roof*, 1918/50  
(*Sunday Papers on the Roof*)

Oil on canvas mounted on composite panel  
20 × 16 in. (50.8 × 40.6 cm)  
Signed lower left: John Sloan; inscribed right tacking margin:  
SUNDAY ROOF S[?]  
Gift from the collection of Julia and Humbert Tinsman, F99-24/4

## TECHNICAL NOTES

The medium-weight, plain-weave canvas has been lined to a composite panel using a wax-based adhesive. The painted picture surface does not extend to the intact tacking margins, indicating that the dimensions are original. The canvas was probably commercially primed with a thin, opaque, light gray ground. Sloan painted the composition directly with prominent brushwork applied wet into wet and thick, opaque, pastelike paint. He appears to have reworked the composition, as paint presently visible in the bottom left quadrant was carefully applied around the signature. Additionally, thick paint strokes in the underlying paint layers do not match the final composition. Two parallel horizontal brushstrokes on the upper left edge suggest that Sloan reduced the width of the brick wall. Broad diagonal strokes in the underlying paint layer extend from the upper right top of the chimney to the woman's proper right hand. A thick horizontal paint stroke extends from the newspaper toward the left edge. Somewhat cupped, wide mechanical cracks and faint stretcher cracks have formed. A small amount of impasto was flattened by the mounting technique. The varnish is probably synthetic.<sup>1</sup>

## PROVENANCE

To (C.W. Kraushaar Art Galleries, New York, c. 1940); to B.W. Glover, Chicago, 1954; Julia Chandler Tinsman, Shawnee Mission, Kans., by 1969; to NAMA, 1999.



## EXHIBITIONS

C.W. Kraushaar Art Galleries, New York, *Exhibition of Paintings by John Sloan*, 26 January–8 February 1925, no. 18; Puyallup, Wash., ["Art Exhibition at the Thirty-first Annual Fair"], 15–21 September 1930, no cat.; Main Corridor, Grinnell College, Iowa, *John Sloan*, 1–28 February 1950, no cat.; Lakeview Center for the Arts and Sciences, Peoria, Ill., *The 12345678: Gamble Memorial Exhibition*, 12 September–9 November 1969, no. 11 (as *Sunday Papers on the Roof*).

## REFERENCES

"Art: Exhibitions of the Week," *New York Times*, 1 February 1925, X11; "Sloan's Art at Best When His Is Solely New Yorkese," *New York American*, 8 February 1925, 10M; *Exhibition of Paintings by John Sloan*, exh. cat. (New York: C.W. Kraushaar Art Galleries, 1925), unpaginated; *The 12345678: Gamble Memorial Exhibition*, exh. cat. (Peoria, Ill.: Lakeview Center for the Arts and Sciences, 1969), unpaginated (as *Sunday Papers on the Roof*); Rowland Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné* (Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1991), pt. 1:230, no. 558 (as *Sunday Papers on the Roof*).

## NOTE

1. According to Rowland Elzea, Sloan made changes in 1950. Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné* (Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1991), pt. 1:230.



WILLIAM LOUIS SONNTAG (1822–1900)

*Evening in the Mountains*, c. 1860–70 ÷

Oil on canvas  
36¼ × 56¼ in. (91.8 × 142.9 cm)  
Signed lower right: W.L. Sonntag.  
Gift of Mrs. Lawrence Fox, 49-75

## TECHNICAL NOTES

The plain-weave canvas has been lined using a wax-based adhesive. The painted picture surface does not continue to the outermost edges, indicating that the dimensions are original. The thin, opaque, off-white ground was probably applied by a commercial manufacturer. Sonntag underpainted the mountains with a medium gray paint and the foreground with a dark brown paint. The landscape was directly painted with thin, fluid paint. Stippled textures form low impasto among the trees, and thicker paint strokes highlight the clouds, mountains, trees, and rocks along the water. Fine mechanical cracks have developed overall. Areas of high impasto have been flattened and the canvas weave is enhanced as a result of the lining technique. Lines of fine tenting paint (now stabilized by the lining) have occurred near the top, right, and left edges, coinciding with the location of the original stretcher bars. Museum conservation staff treated the painting in 1972 and again in 1993. During the 1993 treatment, old varnish and wax fills were removed, paint losses were filled and textured, a layer of mastic varnish was applied to the surface, and fills and paint abrasion, mainly in the sky and near the edges, were retouched.

## PROVENANCE

Kathleen (Mrs. Lawrence) Fox, Kansas City, Mo.; to NAMA, 1949.

## EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.

## REFERENCE

NAMA 1991, 95.



WILLIAM LOUIS SONNTAG (1822–1900)

*Landscape, 1880–1900*

Oil on canvas  
20 × 31 in. (50.8 × 78.7 cm)  
Signed lower left: WL Sonntag N.A.S. . .  
Purchase: Nelson Trust, 33–105

TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined, probably using a glue-based adhesive. The tacking margins are covered by brown paper tape, but the painted picture surface does not extend to the bottom or left edges, and the branches of the highest tree do not continue to the top edge. Based on these findings, it appears that the painting dimensions have not been significantly altered, if at all. Over the opaque, off-white ground Sonntag applied a red-brown wash beneath the paint of the lower left quadrant. He rendered the landscape with opaque paint and transparent glazes. The thin paint allows the texture of the canvas weave to be visible. Thicker stippled textures and prominent brushwork are visible in the sky. The canvas texture is pronounced and a few areas of low impasto were flattened slightly as a result of the lining technique. The varnish is discolored and may conceal areas of retouch.

PROVENANCE

Miss Helen M. Rollins, Boston; to (William K. MacKay Co., Boston, after 1919); to (Robert C. Vose Galleries, Boston, 1924); to NAMA, 1933.

REFERENCES

"The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 138; "American Landscape Paintings," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 5 (June 1939), 1 (as *White Mountains Landscape*); NAMA 1941, 166; Nancy Dustin Wall Moure, *William Louis Sonntag: Artist of the Ideal, 1822–1900* (Los Angeles: Goldfield Galleries, 1980), 116; NAMA 1991, 95.



EUGENE EDWARD SPEICHER (1883–1962)

*Murray River, 1933*  
(*Landscape*)

Oil on canvas  
27 × 35½ in. (68.6 × 89.1 cm)  
Signed lower right: Eugene Speicher  
Gift of Mrs. Alfred B. Clark, 61–42

TECHNICAL NOTES

The tightly woven, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not extend to the intact tacking margins, indicating that the dimensions are original. The canvas was primed with a thin, opaque, off-white ground, over which Speicher applied a transparent, orange-yellow imprimatura. Small, evenly spaced blue marks on the edges may indicate a grid beneath the paint layer. Speicher rendered the landscape with opaque, pastelike paint and loose, prominent brushwork. Stippled textures and low impasto are evident throughout. The texture of the canvas weave is evident in thinly painted regions and is further emphasized by dry paint strokes. There appears to be a layer of grime and smoke deposits on the surface. Minor frame abrasion has occurred at the edges. The varnish, which appears to be a natural resin, has a moderately high sheen.

PROVENANCE

Dorothy Hixon (Mrs. Alfred B.) Clark, Santa Barbara, Calif.; to NAMA, 1961.

EXHIBITION

Frank K.M. Rehn Galleries, New York, *Exhibition by Eugene Speicher*, 2 January–3 February 1934, no. 14.

REFERENCES

Edward Alden Jewell, "In the Reahn: Three One-Man Shows; Eugene Speicher; John Sloan and Ernest Fiene Step into the Dawn of a New Year," *New York Times*, 7 January 1934, X12; *Exhibition by Eugene Speicher*, exh. cat. (New York: Frank K. M. Rehn

Galleries, 1934), unpaginated; "Check List of Acquisitions, 1962," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (October 1962), 17 (as *Landscape*); NAMA 1973, 254 (as *Landscape*); NAMA 1991, 151–52.



EUGENE EDWARD SPEICHER (1883–1962)

*Pigtails*, 1939

(Portrait of a Young Girl)

Oil on canvas  
20½ × 19¼ in. (52.1 × 48.9 cm)  
Signed lower right: Eugene Speicher  
Gift of the Friends of Art, 39-38

TECHNICAL NOTES

The tightly woven, plain-weave canvas has numerous slubs and irregularities and is unlined. Speicher added wooden pieces to the top of the original stretcher to extend the vertical dimensions of the picture surface. The tacking margins are preserved and indicate that the dimensions have not been altered subsequently. The canvas was commercially primed with a thin, opaque, off-white ground. Speicher painted the portrait directly using loose brushwork and thin, opaque, pastelike paint. Stippled textures are evident throughout. The canvas texture is visible in thinly painted regions. Thick paint in the underlying layer suggests that Speicher slightly reduced the hair on the proper left side of the head. A faint mechanical crack parallel to the left edge probably relates to the original stretcher. Museum conservation staff treated the painting in 1984, at which time surface grime and an uneven, discolored natural resin varnish were removed, a severe corner draw (upper right) was humidified and flattened, the canvas was restretched onto a new stretcher, and a synthetic varnish was applied.

PROVENANCE

To (Frank K. M. Rehn Galleries, New York, 1939); to NAMA, 1939.

EXHIBITIONS

Frank K. M. Rehn Galleries, New York, *Eugene Speicher*, 3–29 March 1941, no. 21; Belgo-American Association with Galerie Georges Giroux, Brussels, Belgium, *L'Exposition d'Art Américain Contemporain*, 20 March–midsummer 1945 (traveled), no. 91; Art Gallery of Toronto, *Canadian National Exhibition*, 25 August–9 September 1950, no. 50; Buffalo Fine Arts Academy, Albright Art Gallery, N.Y., *Eugene Speicher: A Retrospective Exhibition of Oils and Drawings, 1908–1949*, 29 September–26 October 1950, paintings, no. 18; Century Association, New York, *Exhibition of Paintings and Drawings, 1908–1951, by Eugene Speicher*, 5 December 1951–6 January 1952, no. 15; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; Kansas State College, Manhattan, *Fine Arts Festival*, 28 April–8 May 1955, no cat.; Wichita Art Museum, Kans., *Contemporary American Painting*, 22 April–6 May 1956, no cat.; Hackley Art Gallery, Muskegon, Mich., *Distinguished Americans*, 30 September–28 October 1956, no cat.; Nelson-Atkins Museum of Art, Kansas City, Mo., *50 Years of Collecting: The Friends of Art at the Nelson: A Retrospective Exhibition*, 15 December 1984–15 January 1985, no cat.

REFERENCES

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40 (15 March 1941), 44; "Loan Exhibitions," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 7 (March 1941), 7; "When Art Study Becomes a Game, There's Great Fun at the Gallery," *Kansas City Star*, 15 June 1941, 4; Eugene Speicher, exh. cat. (New York: Frank K. M. Rehn Galleries, 1941), unpaginated; Eugene Speicher, exh. cat. (New York: American Artists Group, 1945), unpaginated; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 13 April 1947, 9D; *Kansas City Philharmonic Orchestra Program* (Kansas City, Mo., 1947–48 Season), cover; "Task in Art Selection," *Kansas City Times*, 19 June 1948, 5 (as *The Head of a Girl*); *Catalogue de l'Exposition d'Art Américain Contemporain*, exh. cat. (Brussels, Belgium: Galerie Georges Giroux, 1948), 21, pl. 1; "Friends of Art," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 15 (January 1949), unpaginated (as *Portrait of a Girl*); NAMA 1949, 204; "Exhibition Shows Speicher Master of His Medium," *Buffalo (N.Y.) Evening News*, 30 September 1950, Magazine sec., 10; "Speicher Show in Buffalo," *Art Digest* 25 (1 October 1950), 13; *Canadian National Exhibition*, exh. cat. (Toronto: Art Gallery of Toronto, 1950), 13; Eugene Speicher: *A Retrospective Exhibition of Oils and Drawings, 1908–1949*, exh. cat. (Buffalo, N.Y.: Buffalo Fine Arts Academy, Albright Art Gallery, 1950), 17, pl. 12; "Eugene Speicher," *Art Digest* 26 (15 December 1951), 21; *Exhibition of Paintings and Drawings, 1908–1951, by Eugene Speicher*, exh. cat. (New York: Century Association, 1951), unpaginated; Winifred Shields, "Key Role at Art Gallery Filled by Society of 500," *Kansas City Star*, 4 January 1953, 8D; NAMA 1959, 257; NAMA 1973, 254; "Tracing the Ups and Downs of the Friends of Art," *Kansas City Star*, 19 September 1976, 1E; Lee Pentecost, "50 Years of Collecting: The Friends of Art at the Nelson; A Retrospective Exhibition," typescript, 1984, NAMA curatorial files, 5; NAMA 1991, 151–52.



JACK GAGE STARK (1882–1950)

*Circus Girl*, c. 1945

Oil on Masonite

32 × 23½ in. (81.3 × 59.7 cm)

Signed lower left: Stark

Gift of Mrs. Helen Ward Beals, Mr. Robert Caldwell, Mr. James G. Guinotte, Miss Katherine Harvey, Mrs. John Henry Hoover, Mr. Milton McGreevy, Mr. and Mrs. Watt Webb Jr., and the Westport Fund, 52-26

TECHNICAL NOTES

Stark primed the slightly convex pressboard panel with opaque, bright white gesso or paint. He underpainted the background with a thin layer of medium green paint before painting the composition directly with thin, somewhat dry paint and prominent brushwork. Frame abrasion has caused several paint losses on the edges. A small loss of paint and ground is located on the bottom of the skirt, and a few pinpoint-size paint losses are present at center right, exposing the ground layer. The painting appears to be unvarnished but may, based on Stark's inscription on the back of the panel, have a wax coating.

PROVENANCE

To estate of the artist, Santa Barbara, Calif., 1950; to Edith L. Stark (wife of the artist), Santa Barbara, Calif., after 1950, by bequest; to Helen Ward Beals, Kansas City, Mo., Robert B. Caldwell, Kansas City, Mo., James G. Guinotte, Kansas City, Mo., Katherine Harvey, Santa Barbara, Calif., Irma Hoover, Kansas City, Mo., Milton McGreevy, Shawnee Mission, Kans., and Watt and Anna W. Webb Jr., Kansas City, Mo., 1952; to NAMA, 1952.

EXHIBITIONS

California Palace of the Legion of Honor, San Francisco, *Jack Cage Stark*, 5 March–5 April 1948, no cat.; Santa Barbara Museum of Art, Calif., *Memorial Exhibition: Drawings and Paintings by Jack*



*Gage Stark*, 3–31 May 1951, no. 6; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Memorial Exhibition: Paintings by Jack Gage Stark*, 6–30 April 1952, no cat.; Kansas City Public Library, Kans., July–August 1968, no cat.

#### REFERENCES

*Memorial Exhibition: Drawings and Paintings by Jack Gage Stark*, exh. cat. (Santa Barbara, Calif.: Santa Barbara Museum of Art, 1951), unpaginated; NAMA 1959, 257; NAMA 1973, 254.



#### FLORINE STETTHEIMER (1871–1944)

##### *Portrait of My Aunt, Caroline Walter Neustadter*, 1928 ÷

Oil on canvas

38 × 26½ in. (96.5 × 66.7 cm)

Signed left edge, center: FLORINE STETTHEIMER; inscribed, dated, and signed right edge, center: TO THE MEMORY OF AUNT CAROLINE / 1928 / F.S.; inscribed top stretcher member: Mrs. Henry Neustadter By Florine Stettheimer; inscribed bottom stretcher member, center: 1928  
Gift of Miss Ettie Stettheimer, 51-13

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not extend to the intact tacking margins, indicating that the dimensions are original. The canvas was commercially primed with a thin, opaque, off-white ground. In the background, Stettheimer appears to have applied an opaque, medium orange underpainting. She rendered the portrait with an indirect painting technique consisting of opaque, transparent, and semitransparent paint layers. She used a variety of techniques, including palette knife applications, incisions into the paint, and pen-and-ink decorative lines.

The pastelike paint, applied wet into wet, exhibits high impasto throughout. Wide, mildly cupping mechanical cracks have developed overall, and faint stretcher cracks have also formed. A small amount of abrasion to the black ink and fine paint lines is visible on the proper left sleeve. Museum conservation staff treated the painting in 1980, at which time the surface was cleaned, a small amount of paint loss was filled and toned, and a synthetic varnish was applied.

#### PROVENANCE

Ettie Stettheimer (sister of the artist), New York, by 1946; to NAMA, 1951.

#### EXHIBITIONS

Museum of Modern Art, New York, *Florine Stettheimer*, 1 October–17 November 1946, unnumbered; Kansas Union, University of Kansas, Lawrence, *The Art of Women: A Panorama of Achievement*, 7–26 November 1974, no cat.; Institute of Contemporary Art, Boston, *Florine Stettheimer: Still Lifes, Portraits and Pageants, 1910–1942*, 4 March–9 November 1980 (traveled), no. 24; Whitney Museum of American Art, New York, *Florine Stettheimer: Manhattan Fantastica*, 13 July–5 November 1995, unnumbered.

#### REFERENCES

Henry McBride, *Florine Stettheimer*, exh. cat. (New York: Museum of Modern Art, 1946), 43, 55; NAMA 1959, 257 (as *Portrait of My Aunt . . .*); Parker Tyler, *Florine Stettheimer: A Life in Art* (New York: Farrar, Straus and Company, 1963), unpaginated pl., 171; NAMA 1973, 255 (as *Portrait of My Aunt . . .*); Elisabeth Sussman, *Florine Stettheimer: Still Lifes, Portraits and Pageants, 1910–1942*, exh. cat. (Boston: Institute of Contemporary Art, 1980), unpaginated, fig. 16; Donna Bachmann, "Hidden Treasures by Women at the Nelson," *Forum*, Summer 1983, 7–8; Barbara J. Bloemink, "Florine Stettheimer: Alternative Modernist," Ph.D. diss., Yale University, 1993, 1.v, 13–14, 2; fig. 1 (as *Portrait of Caroline Walter Neustadter*); Elisabeth Sussman, Barbara J. Bloemink, and Linda Nochlin, *Florine Stettheimer: Manhattan Fantastica*, exh. cat. (New York: Whitney Museum of American Art, 1995), 45, 122, 140; Barbara J. Bloemink, *The Life and Art of Florine Stettheimer* (New Haven: Yale University Press, 1995), 2–4, 163.



# FLORINE STETTHEIMER (1871–1944)

## *Birthday Bouquet*, 1932 † (*Flowers with a Snake*)

Oil on canvas  
30 × 26½ in. (76.2 × 66.4 cm)  
Signed and dated lower center: FLORINE 1932; signed and dated top  
stretcher member: FLORINE 1932 STETTHEIMER; inscribed right  
stretcher member: TARRYTOW ON HUDSON; inscribed left stretcher  
member: BIRTHDAY BOUQUET 1932  
Gift of Mrs. R. Kirk Askew Jr. in memory of R. Kirk Askew Jr., F79-65

## TECHNICAL NOTES

The tightly woven, medium- to lightweight, plain-weave canvas has been lined using a wax-based adhesive. The painted picture surface does not extend to the intact tacking edges, indicating that the dimensions are original. The canvas was commercially primed with an extremely thin, opaque, light gray ground. Stettheimer rendered the picture loosely with thick, opaque paint and a few semitransparent and transparent glazes. The consistency of the paint ranges from thick and pastelike to thin and fluid. Using a palette knife, the artist applied thick, opaque, white and light pink paint to the background. She then incised into the paint with a pointed tool, possibly the end of a brush, to create scribbled patterns that suggest foliage and to outline a few of the compositional forms. High impasto is concentrated on the central flowers, background trees, and garden walls. Wet-into-wet painting is evident throughout. Wide, localized mechanical cracks have formed in thickly painted areas. Traction cracks are visible on the red snake. Museum conservation staff treated the painting in 1980, at which time areas of cupped and cleaving paint were stabilized using BEVA 371 adhesive, surface grime was removed, the canvas was lined, a synthetic varnish was applied, and minor paint losses were filled and retouched.

## PROVENANCE

Constance (Mrs. R. Kirk Jr.) Askew, New York, by 1946; to NAMA, 1979.

## EXHIBITIONS

Museum of Modern Art, New York, *Florine Stettheimer*, 1 October–17 November 1946, unnumbered (as *Flowers with a Snake*); Arts Club of Chicago, *Exhibition of Paintings by Florine Stettheimer*, 3–25 January 1947, no. 24 (as *Flowers with a Snake*); M.H. de Young Memorial Museum, San Francisco, *Paintings by Florine Stettheimer*, 10 February–3 March 1947, no cat.; Durlacher Brothers, New York, *The Flowers of Florine Stettheimer*, 2–28 February 1948, no. 19 (as *Flowers with a Snake*); Institute of Contemporary Art, Boston, *Florine Stettheimer: Still Lifes, Portraits and Pageants*, 1910–1942, 4 March–9 November 1980 (traveled), no. 30; Whitney Museum of American Art, *Florine Stettheimer: Manhattan Fantastica*, 13 July–5 November 1995, unnumbered.

## REFERENCES

Carl Van Vechten, "The World of Florine Stettheimer," *Harper's Bazaar* 79 (October 1946): 356 (as *Flowers with a Snake*); Henry McBride, *Florine Stettheimer*, exh. cat. (New York: Museum of Modern Art, 1946), 55 (as *Flowers with a Snake*); *Exhibition of Paintings by Florine Stettheimer*, exh. cat. (Chicago: Arts Club of Chicago, 1947), unpaginated (as *Flowers with a Snake*); *The Flowers of Florine Stettheimer*, exh. cat. (New York: Durlacher Brothers, 1948), unpaginated (as *Flowers with a Snake*); Parker Tyler, *Florine Stettheimer: A Life in Art* (New York: Farrar, Straus and Co., 1963), 77, 153–54, opp. 179 (as *Flowers with a Snake*); Edward Sozanski, "Florine Stettheimer Retrospective," *Providence (R.I.) Journal*, 30 April 1980, clipping, NAMA curatorial files; Elisabeth Sussman, *Florine Stettheimer: Still Lifes, Portraits and Pageants*, 1910–1942, exh. cat. (Boston: Institute of Contemporary Art, 1980), unpaginated, fig. 15; Donna Bachmann, "Hidden Treasures by Women at the Nelson," *Forum*, Summer 1983, 7–8; Barbara J. Bloemink, "Florine Stettheimer: Alternative Modernist," Ph.D. diss., Yale University, 1993, 1xiv, 253–54, 2: fig. 198 (as *Flowers with a Snake*); Elisabeth Sussman, Barbara J. Bloemink, and Linda Nochlin, *Florine Stettheimer: Manhattan Fantastica*, exh. cat. (New York: Whitney Museum of American Art, 1995), 26, 51, 141; Barbara J. Bloemink, *The Life and Art of Florine Stettheimer* (New Haven: Yale University Press, 1995), 200–202 (as *Flowers with a Snake*; *Birthday Bouquet [Flowers with a Snake]*).



GILBERT STUART (1755–1828)

*Edward Parker of Browsholme*, c. 1787

Oil on canvas  
30 $\frac{3}{16}$  x 25 in. (76.7 x 63.5 cm)  
Purchase: Nelson Trust, 32-103

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been lined using a glue-based adhesive, causing an overall enhancement of the canvas weave. Although the tacking margins have been removed, a few tack holes on the bottom and left edges, a cusping pattern on the bottom and top edges, the fact that the ground layer does not continue to the top edge, and the centered oval composition all indicate that the dimensions have not been significantly altered, if at all. The canvas may have been commercially primed with the thin, even, opaque, light gray ground, over which Stuart applied an opaque, dark brown imprimatura. A few fine hatching paint strokes beneath the proper right jawline, proper left cheekbone, above the lip, and at the corner of the mouth may relate to an underdrawing. The portrait was rendered with layers of opaque paint and transparent glazes. The consistency of the paint was generally thin and fluid, and the canvas weave texture is prominent overall. Stuart appears to have adjusted the shape of the jacket collar. A few localized mechanical cracks have developed on the collar and forehead. A small scratch in the paint and ground is located on the proper left arm. Museum conservation staff treated the painting in 1942, at which time a discolored varnish and areas of retouch were removed, a natural resin varnish was applied, retouch was applied throughout the background to the lower left edge and surrounding the head, and the stretcher was expanded slightly. The retouch is now unsaturated and visually distracting, and the varnish appears to be somewhat discolored.

#### PROVENANCE

To Edward Parker (the sitter), Browsholme, Yorkshire, Eng., c. 1787; to John Parker (son of the sitter), Marshfield, Yorkshire, Eng., by descent, 1794; to Thomas Lister Parker (grandson of the sitter), by descent, 1797; to the Reverend John Fleming Parker (grandson of the sitter and cousin of Thomas Lister Parker), 1858; to Catherine Lister Parker (widow of John Fleming Parker, later Mrs. Willoughby J. E. Rooke), by bequest, 1862; to the family of Catherine Lister Parker, c. 1873; (R. Langton Douglas, London); to (M. Knoedler & Co., London and New York, and T. H. Robinson, London, 1920); to (M. Knoedler & Co., New York, 1920); to (John Levy Galleries, New York, 1920); to Albert R. Jones, Kansas City, Mo., 1923; to NAMA, 1932.

#### EXHIBITION

John Herron Art Museum, Indianapolis, *Retrospective Exhibition of Portraits by Gilbert Stuart, 1755–1828*, 1 January–8 February 1942, no. 4 (as *Sir Edward Parker*).

#### REFERENCES

Lawrence Park, *Gilbert Stuart: An Illustrated Descriptive List of His Works Compiled by Lawrence Park; with an Account of His Life by John Hill Morgan and an Appreciation by Royal Cortissoz* (New York: William Edwin Rudge, 1926), 2:568–69, 4:369; “The Acquisitions,” *Art Digest* 8 (1 December 1933), 16, 22 (as *Sir Edward Parker*); “The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings,” *Art News* 32 (9 December 1933), 28, 65 (as *Sir Edward Parker*); NAMA 1933, 121, 125, 138 (as *Sir Edward Parker*); NAMA 1941, 153 (as *Sir Edward Parker*), 166 (as *Portrait of Sir Edward Parker*); *Retrospective Exhibition of Portraits by Gilbert Stuart, 1755–1828*, exh. cat. (Indianapolis: John Herron Art Museum, 1942), unpaginated (as *Sir Edward Parker*); “Art Sets Fashion Key: Paintings to Be Displayed in Mindlin’s Style Event,” *Kansas City Star*, [1948], clipping, Scrapbook, NAMA Archives (as *Sir Edward Parker*); NAMA 1949, 199 (as *Sir Edward Parker*); Charles Merrill Mount, *Gilbert Stuart: A Biography* (New York: W. W. Norton & Company, 1964), 361; NAMA 1973, 255 (as *Sir Edward Parker*).



## GILBERT STUART (1755–1828)

### *The Right Honorable John Foster*, c. 1790–91 †

Oil on canvas  
 83½ × 59⅞ in. (212.4 × 152.1 cm)  
 Purchase: Nelson Trust, 30–20

#### TECHNICAL NOTES

The plain-weave canvas has been lined twice, first using a glue mixture, then with a wax-based adhesive. These linings flattened areas of impasto and rendered the canvas weave more pronounced. The tacking margins have been removed and the edges covered with retouch, making it impossible to determine whether the dimensions are original. Over the thick, opaque, beige ground, Stuart applied a thin, medium brown wash to the background, and possibly overall. Infrared reflectography (IRR) reveals loose paint strokes that outline the elements of the composition. Stuart painted the portrait indirectly with opaque paint and transparent glazes. The painting is thinly painted overall, but high impasto is evident in places. Paint that remains visible beneath the thinly painted background reveals that Stuart raised the proper left sleeve slightly and probably also reduced the decorative gold design on the top of the proper left arm and repositioned the tip of the middle finger. Under IRR several parallel diagonal brushstrokes that do not correspond to the final composition appear in the upper right quadrant, near the left column; in addition, the width of the proper right shoulder and arm appears to have been reduced. Slightly cupped mechanical cracking is evident overall, and prominent stretcher, traction, and impact cracks have also developed. There is a considerable amount of paint abrasion—much of it covered by retouch—particularly in the lower half of the painting. Museum conservation staff treated the painting three times, most recently in 1986. During this treatment, a layer of surface grime and powdered varnish was removed, a synthetic varnish was applied, pronounced cracks and discolored

retouch were toned, and the stretcher was expanded slightly to increase the canvas tension.

#### PROVENANCE

To John Foster (the sitter); to Thomas Henry Foster (later Thomas Skeffington, son of the sitter), by descent, 1828; to John Skeffington (grandson of the sitter), by descent, 1843; to Clotworthy John Eyre Foster Skeffington (great-grandson of the sitter), by descent, 1863; to Major Algernon William John Clotworthy Skeffington (great-great-grandson of the sitter), Collon, County Louth, Ireland, by descent, 1905; to (R. Langton Douglas, London); to (M. Knoedler & Co., London and New York, and Scott & Fowles, London, February 1922); to (M. Knoedler & Co., New York, 1922); to NAMA, 1930.

#### RELATED WORK

Charles Howard Hodges after Gilbert Stuart, *John Foster*, 1791, mezzotint, 22½ × 15½ in. (57.2 × 38.5 cm), National Gallery of Ireland, Dublin.

#### EXHIBITIONS

National Gallery of Art, Washington, D.C., and Rhode Island School of Design Museum of Art, *Gilbert Stuart, Portraitist of the Young Republic, 1755–1828*, 1 July–3 December 1967 (traveled), no. 16; Metropolitan Museum of Art, New York, and National Portrait Gallery, Smithsonian Institution, Washington, D.C., *Gilbert Stuart*, 18 October 2004–31 July 2005 (traveled), no. 20.

#### REFERENCES

*Saunders Newsletter* (Dublin, Ire.), April 1791 (see below, Mount, *Gilbert Stuart*, 149; and Barratt and Miles, *Gilbert Stuart*, 85n3); John Chaloner Smith, *British Mezzotint Portraits* (London: Henry Sotherton & Co., 1879), 2:631; Walter G. Strickland, *Dictionary of Irish Artists* (Dublin: Maunsell & Co., 1913), 2:415; Mantle Fielding, "Paintings by Gilbert Stuart Not Mentioned in Mason's Life of Stuart," *Pennsylvania Magazine of History and Biography* 38 (July 1914), 322–23; Lawrence Park, *Gilbert Stuart: An Illustrated Descriptive List of His Works Compiled by Lawrence Park; with an Account of His Life by John Hill Morgan and an Appreciation by Royal Cortissoz* (New York: William Edwin Rudge, 1926), 1:40, 328–29, 3:179; "Nelson Museum Puts \$500,000 More into Art," *New York Herald-Tribune*, 20 May 1930, 15; "Portrait of the Rt. Hon. John Foster, afterwards Lord Oriel," by Gilbert Stuart," *Art News* 28 (31 May 1930), 6 (as *Portrait of the Rt. Hon. John Foster, afterwards Lord Oriel*); "American Painting," *Art Digest* 8 (1 December 1933), 16; "The Acquisitions," *Art Digest* 8 (1 December 1933), 16, 22 (as *Portrait of Hon. John Foster*); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28 (as *Portrait of Hon. John Foster*); NAMA 1933, 122 (as *Portrait of the Right Honorable John Foster*), 123, 138 (as *Portrait of Hon. John Foster*); NAMA 1941, 149, 150, 166 (as *Portrait of the Hon. John Foster*); NAMA 1949, 196; NAMA 1959, 257; Charles



Merrill Mount, "The Irish Career of Gilbert Stuart," *Quarterly Bulletin of the Irish Georgian Society* 6 (January–March 1963), 17; *The Dictionary of National Biography*, ed. Leslie Stephen and Sidney Lee (London: Oxford University Press, 1963–64), 7:497; Charles Merrill Mount, *Gilbert Stuart: A Biography* (New York: W.W. Norton & Company, 1964), 149–50, 204, 359; *Gilbert Stuart, Portraitist of the Young Republic, 1755–1828*, exh. cat. (Providence: Museum of Art, Rhode Island School of Design, 1967), 60–61; Walter George Strickland, *A Dictionary of Irish Artists* (Shannon: Irish University Press, 1969), 2:410, 415 (as *John Foster, the Speaker*); NAMA 1973, 255 (as *Rt. Hon. John Foster*); Donald Hoffmann, "Gallery Receives Revolutionary Gift: Stuart Portrait Captures Vitality of Early Doctor," *Kansas City Star*, 27 December 1981, 3F; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Mo.," *Antiques* 122 (November 1982), 1028, 1031; Shepherd Brooks and Jay Gates, "An American Portrait: Dr. William Aspinwall by Gilbert Stuart," *Bulletin* (Nelson-Atkins Museum of Art) 5 (July 1983), 9–11; Richard McLanathan, *Gilbert Stuart* (New York: Harry N. Abrams, in association with National Museum of American Art, Smithsonian Institution, 1986), 71–72, 74; Hugh R. Crean, "Gilbert Stuart and the Politics of Fine Arts Patronage in Ireland, 1787–1793: A Social and Cultural Study," Ph.D. diss., City University of New York, 1990, 260–64, 368, 399–400 (as *John Foster*); NAMA 1991, 26–28; NAMA 1993a, 232 (as *Portrait of the Right Honorable John Foster*); NAMA 1993b, 25 (as *Portrait of the Rt. Hon. John Foster*); Kristie C. Wolfman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 140–41, 143; Dorinda Evans, *The Genius of Gilbert Stuart* (Princeton, N.J.: Princeton University Press, 1999), xi, 67, 69, 143n18; *George Washington: A National Treasure*, exh. cat. (Washington, D.C.: National Portrait Gallery, 2002), 48, 87–88; Carrie Rebora Barratt, "Gilbert Stuart in England," *Antiques* 166 (November 2004), 115, 117n14 (as *John Foster*); Carrie Rebora Barratt and Ellen G. Miles, *Gilbert Stuart*, exh. cat. (New York: Metropolitan Museum of Art, 2004), 77, 82–87; Fintan Cullen, *The Irish Face: Redefining the Irish Portrait* (London: National Portrait Gallery, 2004), 153–54, 165, 174, 221.



GILBERT STUART (1755–1828)

*Dr. William Aspinwall*, c. 1815 ±

Oil on panel  
28 $\frac{3}{4}$  × 22 $\frac{1}{16}$  in. (72.7 × 57.9 cm)  
Gift of Esme and Shepherd Brooks, 81–35

#### TECHNICAL NOTES

Stuart scored the thin mahogany panel from upper right to lower left, then applied an opaque, light gray ground in the opposite direction, to simulate the appearance of a twill canvas. Paint and ground layers are visible on all four edges, indicating that the dimensions are original. Stuart appears to have underpainted the face with light gray-green paint that remains visible in the final composition. Infrared reflectography reveals a few faint paint strokes around the eyes that suggest an underdrawing. The portrait was rendered with opaque paint and a few semitransparent red-brown paint strokes that define the shadows and outline facial features. The paint layer is thin with a fluid paste consistency. A few brushstrokes of white hair near the proper left ear were overpainted with flesh-colored paint, and Stuart lowered the edge of the chin slightly. The white paint of the collar remains visible beneath the flesh-tone paint. Two thickly painted circles beneath the lower portion of the jacket may be overpainted buttons. One very small area of warping has occurred in the upper right quadrant of the panel. One vertical mechanical crack that relates to the wooden panel is located on the upper left edge. There is a small amount of paint abrasion on the lower left corner. Numerous small areas of retouch are scattered throughout. The varnish, which is probably synthetic, has a moderately high sheen.

#### PROVENANCE

To Lewis and Susanna Aspinwall Tappan (son-in-law and daughter of the sitter), New York, c. 1815; to William Aspinwall Tappan

(grandson of the sitter), Brookline, Mass., by descent, 1873; to Mary Aspinwall Tappan, Boston, and Ellen Sturgis Tappan Dixey, Boston (great-granddaughters of the sitter), by bequest, 1905; to Mary Aspinwall Tappan, Boston, and Rosamond Sturgis Dixey Brooks (great-great-granddaughter of the sitter), Brookline, Mass., by bequest, 1924; to Shepherd Brooks (great-great-grandson of the sitter), Cambridge, Mass., by bequest, 1948; to NAMA, 1951. [Note: When Mrs. Dixey died in 1924 she willed her half of the painting to Rosamond Brooks, but Mary Tappan owned her portion until her death in 1941.]

#### EXHIBITIONS

Boston Athenaeum, *Exhibition of Portraits Painted by the Late Gilbert Stuart, Esq.*, 1 August–8 September 1828, no. 158 (as *Dr. Aspinwall*); Boston Medical Library, ["Loan Collection of Portraits"], December 1878, no cat.; Boston Art Club, *Loan Exhibit of Early American Portraits*, 4–25 November 1911, no. 47; Museum of Fine Arts, Boston, *Gilbert Stuart Memorial Exhibition*, 24 October–9 December 1928, no. 7; Nelson-Atkins Museum of Art, Kansas City, Mo., *A Bountiful Decade: Selected Acquisitions, 1977–1987*, 14 October–6 December 1987, no. 72.

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*vey, Division of Professional and Service Projects, Works Progress Administration* (Boston: Historical Records Survey, 1939), 1:17; Charles Merrill Mount, *Gilbert Stuart: A Biography* (New York: W.W. Norton & Company, 1964), 364; Clifford K. Shipton, *Biographical Sketches of Those Who Attended Harvard College in the Classes 1764–1767* (Boston: Massachusetts Historical Society, 1972), 16:12, pl.; Donald Hoffmann, "Gallery Receives Revolutionary Gift: Stuart Portrait Captures Vitality of Early Doctor," *Kansas City Star*, 27 December 1981, 3F; Shepherd Brooks and Jay Gates, "An American Portrait: Dr. William Aspinwall by Gilbert Stuart," *Bulletin* (Nelson-Atkins Museum of Art) 5 (July 1983), 2–5, 14, 17n13, cover; NAMA 1987, 166–67, 262; NAMA 1991, 6, 28–29; NAMA 1993a, 232.



WALTER STUEMPFIG (1914–1970)

#### *The Monument*, c. 1947–49 †

Oil on canvas  
26 1/8 × 40 1/16 in. (66.4 × 101.7 cm)  
Signed lower left: Stuempfig  
Gift of the H.V. Jones Memorial Fund in memory of Herbert V. Jones  
through the Friends of Art, 49-66

#### TECHNICAL NOTES

The fine, tightly woven, medium-weight, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not continue to the intact tacking edges, indicating that the dimensions are original. The canvas was commercially primed with an opaque, off-white ground, over which Stuempfig appears to have applied an opaque, medium gray-green imprimatura and possibly a layer of opaque, light gray paint. Infrared reflectography (IRR) reveals an underdrawing, probably in graphite, located beneath the sidewalk and the edges of the monument. Stuempfig painted the scene indirectly using opaque paint and transparent glazes. The consistency of the paint ranges from thick and pasty to thin and fluid. The canvas weave texture is prominent. Low impasto is located primarily in the lower half

of the composition. Several fingerprints are visible on the right side of the monument, near the horizon line. Thick strokes in the underlying paint reveal several major changes by the artist, including two buildings above and behind the monument, the sizes of which raise the possibility of their being related to an earlier composition rather than a change. IRR reveals that Stuemppfig lowered the sidewalk on the right side, reduced the size of the white sign on the pole at left, and painted over a second dark vertical shape, possibly a second pole, which once stood between two overpainted figures on the left edge. He also painted over a bag or coiled rope at the base of the pole. A third overpainted figure on the right side of the composition bends toward the ground and appears to be holding or lifting a piece of cloth. Stretcher cracks are visible on the top and right edges. Fine traction cracks have formed in the green paint on the right side. Undulations of the canvas are visible on the upper right edge. The varnish, which is probably natural resin, is uneven and discolored. The outermost edges show a small amount of frame abrasion.

#### PROVENANCE

To (Durlacher Brothers, New York, by 1949); to NAMA, 1949.

#### EXHIBITIONS

Durlacher Brothers, New York, *Walter Stuemppfig*, 29 November–24 December 1949, no. 27; Kansas State College, Manhattan, *Fine Arts Festival*, 23 April–3 May 1953, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Friends of Art in Retrospect*, December 1953, no cat.; Fort Worth Art Center, *Stuemppfig*, 26 February–8 April 1962, no. 8; Hax Art Center, Saint Joseph, Mo., 18 April–2 May 1965, no cat.; Kansas City Public Library, Kans., July–August 1968, no cat.; Albrecht Art Museum, St. Joseph, Mo., *American Art from the Nelson Gallery*, 1 November 1976–31 January 1977, no cat.

#### REFERENCES

"Choose a Gift Painting," *Kansas City Times*, 10 December 1949, 6; *Walter Stuemppfig*, exh. cat. (New York: Durlacher Brothers, 1949), unpaginated; "Friends of Art," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 16 (January 1950), unpaginated; Winifred Shields, "Painter's Technique a Key to Revealing His Identity," *Kansas City Star*, 12 May 1950, 18; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; Winifred Shields, "Key Role at Art Gallery Filled by Society of 500," *Kansas City Star*, 4 January 1953, 8D; NAMA 1959, 257; *Stuemppfig*, exh. cat. (Fort Worth: Fort Worth Art Center, 1962), unpaginated; NAMA 1973, 255; NAMA 1991, 257.



WALTER STUEMPFIG (1914–1970)

#### *Still Life with Plums*, 1953

Oil on canvas

16½ × 20½ in. (41 × 51 cm)

Signed right edge, center: W. STUEMPFIG

Bequest of Thelma W. Frick, Fgg-30/1

#### TECHNICAL NOTES

The coarse, heavyweight, plain-weave canvas contains numerous slubs and irregularities and is unlined. The painted picture surface does not continue to the intact tacking edges, indicating that the dimensions are original. The canvas was commercially primed with opaque, light beige ground. Green paint visible below the paint on the right side and green paint across the bottom edge suggest that Stuemppfig overpainted an earlier landscape. In addition, he appears to have drawn an eagle with graphite near the center of the top edge, then covered it with the present composition. Stuemppfig appears to have underpainted the tablecloth and fruit with a red-brown wash and the upper half of the painting with a medium brown wash. The painting is directly rendered in opaque paint with a pastelike consistency. Under magnification, the light yellow-green paint that highlights the fruit is applied over mechanical cracks and indicates that Stuemppfig reworked the still life at a later date. A small amount of pinpoint-size paint loss is located in the bottom left corner. Stretcher cracks and fine mechanical cracks have developed overall. There is frame abrasion on the edges. A small canvas draw has formed on the bottom left corner, and a small concave indentation is visible in the upper right quadrant. The varnish, which is probably synthetic, is uneven and has a moderately high sheen.

#### PROVENANCE

Fred C. and Thelma W. Frick, Kansas City, Mo., by 1962; to Thelma W. Frick, Kansas City, Mo., 1980; to estate of Thelma W. Frick, Kansas City, Mo., 1999; to NAMA, 1999.

## EXHIBITION

Fort Worth Art Center, *Stuempfig*, 26 February–8 April 1962, no. 22.

## REFERENCE

*Stuempfig*, exh. cat. (Fort Worth: Fort Worth Art Center, 1962), unpaginated.



## THOMAS SULLY (1783–1872)

Mrs. James Gore King (Sarah Rogers Gracie King),  
Wife of "The Gold Beater," 1831 ±  
(Mrs. J. King)

Oil on canvas  
30<sup>1</sup>/<sub>16</sub> × 29<sup>1</sup>/<sub>4</sub> in. (76.4 × 74.3 cm)  
Signed and dated lower left: TS. 1831  
Purchase: Nelson Trust, 51-47

## TECHNICAL NOTES

The tight, twill-weave canvas has been lined using a wax-based adhesive. It was probably commercially primed with a thin, opaque, off-white ground. Sully appears to have underpainted the face and upper body with an opaque, black paint before painting the portrait indirectly with painterly brushwork, opaque paint, and a few transparent glazes. The consistency of the paint is primarily thin and fluid, but there are a few thick paint strokes with low impasto in the highlight of the bonnet and in the clothing. Infrared reflectography suggests that Sully adjusted the proper left collar of the dress slightly. A fine craquelure pattern has developed in the face and body. There appear to be spiral cracks on each side of the face. Stretcher cracks are prominent. A vertical scratch in the paint is located in the upper left background, and a thin diagonal

scratch is visible on the blouse, both covered by matte and discolored retouch. Several splits in the original canvas are visible at the junction of the picture surface and tacking margins, but these splits are stabilized by the lining. There appear to be numerous pinpoint-size splatters or accretions on the lower right edge. The varnish, which is probably synthetic, has a moderately high sheen.

## PROVENANCE

To James Gore and Sarah Rogers Gracie King (the sitter and her husband), New York, 1831; Louis H. Reeves Sr., Kansas City, Mo.; to Louis H. Reeves Jr., Kansas City, Mo., by descent; to NAMA, 1951.

## EXHIBITION

Nelson-Atkins Museum of Art, Kansas City, Mo., *Those Beguiling Women*, 27 September–30 October 1983, no. 22 (as *Portrait of Mrs. J. King, Wife of the "Gold Beater"*).

## REFERENCES

"Account of Pictures Painted by Thomas Sully," Thomas Sully Journal, 1792–93 and 1799–1846, Archives of American Art, Smithsonian Institution, microfilm reel N18, frames 35, 350 (as Mrs. King [Consort J. King Gold Beater]); Thomas Sully Register [account of pictures painted by Thomas Sully], 1801–71, unpaginated (as Mrs. King [Consort J. King, Goldbeater]); Charles Henry Hart, "Thomas Sully's Register of Portraits, 1801–1871," *Pennsylvania Magazine of History and Biography* 32 (1908), 63 (as Mrs. King, "Consort of J. King, Gold Beater"); Charles Henry Hart, *A Register of Portraits Painted by Thomas Sully, 1808–1871* (Philadelphia: Charles Henry Hart, 1909), 96 (as Mrs. King, "Consort of J. King, Gold Beater"); Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully, 1783–1872* (1921; Charleston, S.C.: Gamier & Company, 1969), 198 (as Mrs. J. King); NAMA 1959, 257 (as Mrs. J. King); NAMA 1973, 255 (as Mrs. J. King); Ross Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1030 (as Mrs. J. King); *Those Beguiling Women*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1983), 8, 22 (as *Portrait of Mrs. J. King, Wife of the "Gold Beater"*); NAMA 1991, 32–33 (as Mrs. James Gore King [Sarah Rogers King], *Wife of "The Gold Beater"*); NAMA 1993a, 232 (as *Portrait of Mrs. James Gore King*).





HENRY OSSAWA TANNER (1859–1937)

*The Young Sabot Maker*, 1895 ±

Oil on canvas

47 $\frac{3}{4}$  × 35 $\frac{3}{4}$  in. (120.3 × 89.9 cm)

Signed and dated lower left: H. O. TANNER / 1895

Purchase: the George H. and Elizabeth O. Davis Fund and partial gift of an anonymous donor, 95–22

#### TECHNICAL NOTES

The fine, plain-weave canvas has been lined using a glue-based adhesive, enhancing the canvas weave. Since the stretcher appears to be original, it is unlikely that the dimensions have been altered. Over the opaque, off-white ground, Tanner appears to have marked the dimensions of the painting using an opaque, purple paint, and these paint strokes are visible on the bottom and left edges. Tanner used fine, incised, horizontal and diagonal perspective lines to achieve the floor pattern created by the hexagonal tiles. He painted *The Young Sabot Maker* indirectly using opaque paint, transparent glazes, and loose brushwork. For the most part, the composition was thinly painted with a few areas of low to moderate impasto, especially in the foreground. Somewhat cupped mechanical cracks have developed in the paint and ground layers. Stretcher cracks are visible near the edges and in the center of the painting over the central crossbar. Localized areas of extremely fine craquelure are visible on the boy's face, the clothing of both figures, and in the background. Museum conservation staff treated the painting in 1995, at which time synthetic varnish, retouch, and fills were removed, paint losses and abrasion were filled, toned, and retouched, and a natural varnish was applied.

#### PROVENANCE

To Bishop Benjamin and Sarah Elizabeth Miller Tanner (parents of the artist), Kansas City, Kans., 1898; to Sadie T.M. Alexander

(niece of the artist), Philadelphia, by descent, by 1970; to private collection, Washington, D.C., by descent; to (Michael Rosenfeld Gallery, New York, 1995); to NAMA, 1995.

#### RELATED WORKS

Study for *The Young Sabot Maker*, 1893, pastel and ink on paper mounted on paperboard, 10 $\frac{3}{4}$  × 8 $\frac{3}{4}$  in. (26.3 × 21.2 cm), Smithsonian American Art Museum, Washington, D.C.; Study for *The Young Sabot Maker*, 1893, watercolor and gouache on paper, 15 $\frac{1}{4}$  × 10 $\frac{3}{4}$  in. (38.7 × 25.9 cm), Metropolitan Museum of Art, New York; Study for *The Young Sabot Maker*, c. 1894–95, oil on canvas, 16 $\frac{1}{4}$  × 13 in. (41.3 × 33 cm), Smithsonian American Art Museum, Washington, D.C.; Study for *The Young Sabot Maker*, 1895, oil on canvas (verso of *The Thankful Poor*, c. 1894), 41 × 35 in. (104.1 × 88.9 cm), private collection.

#### EXHIBITIONS

Société des Artistes Français, Paris, *Salon de 1895*, 1 May–June 1895, no. 1796 (as *Le jeune sabotier*); Pennsylvania Academy of the Fine Arts, Philadelphia, *Sixty-fifth Annual Exhibition*, 23 December 1895–22 February 1896, no. 318; Frederick Douglass Institute, Washington, D.C., in collaboration with National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., *The Art of Henry O. Tanner (1859–1937)*, 23 July 1969–3 January 1971 (Smithsonian Institution National Collection of Fine Arts, Washington, D.C., and Philadelphia Museum of Art only), no. 9 (as *The Young Sabot Maker (Wooden Shoe Maker)*; School District of Philadelphia, Board of Education, *Afro-American Art Exhibit*, 5–29 December 1969, no cat.; Philadelphia Museum of Art, *Henry Ossawa Tanner*, 20 January 1991–1 March 1992 (traveled), no. 34; Michael Rosenfeld Gallery, New York, *Exaltations: African-American Art, 20th Century Masterworks, II*, 1 February–20 August 1995 (Michael Rosenfeld Gallery, New York, only), unnumbered; Nelson-Atkins Museum of Art, Kansas City, Mo., *Across Continents and Cultures: The Art and Life of Henry Ossawa Tanner*, 25 June 1995–28 April 1996 (traveled), no. 18.

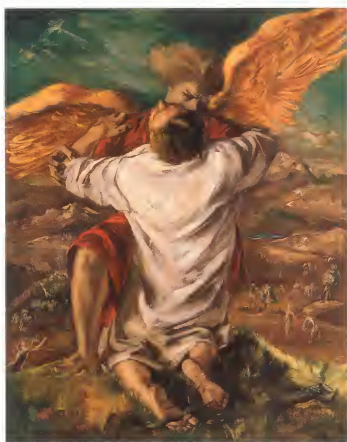
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Photograph, n.d., Henry O. Tanner Papers, 1850–1978, Archives of American Art, Smithsonian Institution, microfilm reel D307, frames 2179–80; Alexander Family Papers Relating to Henry Ossawa Tanner, 1912–1985, Archives of American Art, Smithsonian Institution, microfilm reel 4399, passim; “American Art in Paris,” *New York Times*, 29 April 1895, 5; Tanner to John S. Durham, 23 May 1895, private collection (as *Le jeune sabotier*); *Catalogue illustré de Peinture et Sculpture (Dix-Septième Année) Salon de 1895*, exh. cat. (Paris: Ludovic Baschet, 1895), 139 (as *Le jeune sabotier*), unpaginated (as *Le jeune sabotier* and *The Young Sabot-Maker*); *Explication des Ouvrages de Peinture, Sculpture, Architecture, Gravure et Lithographie des Artistes Vivants Exposés au Palais des Champs-Élysées*, exh. cat. (Paris: Paul Dupont, 1895), 149 (as *Le jeune sabotier*); *Catalogue of the Sixty-fifth Annual Exhibition*, exh. cat. (Philadelphia: Pennsylvania Academy of the

Fine Arts, 1895), 40; "Champs Elysees Salon," *New York Times*, 29 April 1896, 3; "Artists and Their Work," *Munsey's Magazine* 17 (August 1897), 644 (as *Sabot Maker*); Helen Cole, "Henry O. Tanner," *Brush and Pencil* 6 (June 1900), 98 (as *The Sabot Maker*); W.S. Scarborough, "Henry Ossian [sic] Tanner," *Southern Workman* 31 (December 1902), 665 (as *The Sabot Makers*); Florence L. Bentley, "Henry O. Tanner," *Voice* 3 (November 1906), 480 (as *Sabot Maker*); Charles H. Wesley, "Henry O. Tanner, the Artist—an Appreciation," *Howard University Record* 14 (April 1920), 302; Carter G. Woodson, "The Tanner Family," *Negro History Bulletin* 10 (April 1947), 150; Marcia M. Mathews, "Henry Ossawa Tanner, American Artist," *South Atlantic Quarterly* 65 (Autumn 1966), 465; Charles H. Wesley, "Henry O. Tanner, the Artist," *Negro History Bulletin* 31 (January 1968), 8; Marcia M. Mathews, "Henry Ossawa Tanner, Painter of the Bible," *Artifacts* 5 (April 1968), 3; "Negro Painter Honored," *Sunday Star* (Washington, D.C.), 27 July 1969, A1; Paul Richard, "About the Henry Tanner Hangup," *Washington Post*, 3 August 1969, 122; Robert Pincus-Witten, "Washington," *Artforum* 8 (October 1969), 71; "The Art of Henry O. Tanner: Washington Exhibition Pays Tribute to America's First Major Black Artist," *Ebony* 24 (October 1969), 61; Marcia M. Mathews, *Henry Ossawa Tanner, American Artist* (Chicago: University of Chicago Press, 1969), 71, 74; *The Art of Henry O. Tanner (1859–1937)*, exh. cat. (Washington, D.C.: Frederick Douglass Institute, 1969), 23, 26–27, 60 (as *The Young Sabot [Wooden Shoe] Maker*); Henry O. Tanner, *An Afro-American Romantic Realist (1859–1937)*, exh. cat. (Atlanta: Spelman College, 1969), unpaginated; "The Henry O. Tanner Commemorative Medal Sculptured by Carl C. Mose," *ANCS [American Negro Commemorative Society] Newsletter* 3 (July 1970), 4; Nessa Forman, "Lost Painting by Black Artist Found in Basement of School," *Evening Bulletin* (Philadelphia), 20 November 1970, 1, 48 (as *The Sabot Maker*); Nessa Forman, "Tanner Exhibit Raises Questions for the Museum," *Evening Bulletin* (Philadelphia), 22 November 1970, sec. 2, 8 (as *The Sabot Maker*); Victoria Donohoe, "Retrospective at Museum Honors Our First Major Black Artist," *Philadelphia Inquirer*, 22 November 1970, 8; Dorothy Gaffly, "Nostalgia—or Conscience?" *Art in Focus* 22 (December 1970), 1; Philip St. Laurent, "The Negro in World History: Henry Ossawa Tanner," *Tuesday Magazine* (Baltimore), January 1971, 10; Joseph T. Butler, "The American Way with Art," *Connoisseur* 176 (March 1971), 207–8; Judith Wragg Chase, *Afro-American Art and Craft* (New York: Van Nostrand Reinhold Co., 1971), 106 (as *The Sabot Makers*); *The Art of Henry Ossawa Tanner (1859–1937)*, exh. cat. (Glen Falls, N.Y.: Hyde Collection, 1972), 15, 19 (as *The Young Sabot [Wooden Shoe] Maker*); Elsa Itonig Fine, *The Afro-American Artist: A Search for Identity* (New York: Holt, Rinehart and Winston, 1973), 69; Theresa Dickason Cederholm, ed., *Afro-American Artists: A Bio-bibliographical Directory* (Boston: Trustees of the Boston Public Library, 1973), 272 (as *The Sabot Maker*); David Driskell and Leonard Simon, *Two Centuries of Black American Art*, exh. cat. (New York: Alfred A. Knopf, in association with Los Angeles County Museum of Art, 1976), 53; Lynda Roscoe Hartigan, *Sharing*

*Traditions: Five Black Artists in Nineteenth-Century America from the Collections of the National Museum of American Art*, exh. cat. (Washington, D.C.: Smithsonian Institution Press, 1985), 104, 106; Maurice Frank Woods Jr., "The Life and Work of Henry O. Tanner," Ph.D. diss., Columbia Pacific University, 1987, 101, 105, 188, 192, ill. (oil study); Maurice Frank Woods Jr., "Insuperable Obstacles: The Impact of Racism on the Creative and Personal Development of Four Nineteenth-Century African-American Artists," Ph.D. diss., Union Institute, Cincinnati, Ohio, 1993, 322; *African-American Artists, 1880–1987: Selections from the Evans-Tibbs Collection*, exh. cat. (Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, in association with University of Washington Press, 1989), 23; Lois Marie Fink, *American Art at the Nineteenth-Century Paris Salons* (Washington, D.C.: Smithsonian Institution, 1990), 395 (as *Le jeune sabotier [sic]*); A.E. Ledes, "Henry Ossawa Tanner, African-American Artist," *Antiques* 139 (January 1991), 50; Michael Brenson, "For Tanner, Light Was Love," *New York Times*, 17 February 1991, H35; Sharon Kay Skeel, "A Black American in the Paris Salon," *American Heritage* 42 (February–March 1991), 51; Dewey F. Mosby, Darrel Sewell, and Rae Alexander-Minter, *Henry Ossawa Tanner*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 1991), 39, 128–31, 299; Regina A. Perry, *Free within Ourselves: African-American Artists in the Collection of the National Museum of American Art*, exh. cat. (Washington, D.C.: National Museum of American Art, Smithsonian Institution, 1992), 160; Albert Boime, "Henry Ossawa Tanner's Subversion of Genre," *Art Bulletin* 75 (September 1993), 424, 426, fig. 14; Marcia M. Mathews, *Henry Ossawa Tanner: American Artist* (Chicago: University of Chicago Press, 1994), 71, 74; "Henry O. Tanner Exhibition at Nelson-Atkins," *Antiques & Auction News*, 16 June 1995, 28; "Henry Ossawa Tanner," *Wednesday Magazine* (Kansas City, Mo.), 21 June 1995, 9; Charles Cowdrick, "An Artist First," *Pitch Weekly* (Kansas City, Mo.), 13–19 July 1995, 25; David Conrads, "Henry Ossawa Tanner's Link to Black Church Inspired His Painting," *Christian Science Monitor*, 11 August 1995, 10; *Exultations: African-American Art, 20th Century Masterworks, II*, exh. cat. (New York: Michael Rosenfeld Gallery, 1995), 4–5, 48; Dewey F. Mosby, *Across Continents and Cultures: The Art and Life of Henry Ossawa Tanner*, exh. cat. (Kansas City, Mo.: Nelson-Atkins Museum of Art, 1995), 30, 36–37, 65, 90; Sabrina L. Miller, "Black Artist at Last Gets Due on History's Canvas," *Chicago Tribune*, 21 January 1996, 2; Garrett Holg, "Beyond Color: Black Artist Found Acceptance in Europe of 1890," *Chicago Sun-Times*, 21 January 1996, 9; Alan G. Artner, "Beyond Heritage: Tanner's Works Owe Much to European Ideas," *Chicago Tribune*, 11 February 1996, sec. 7, 6; Julie Aronson, "Important Tanner Painting Acquired," *Calendar of Events* (Nelson-Atkins Museum of Art), November 1996, 1–2; A. Scharnhorst, "Ten Treasures of Kansas City," *Star Magazine* (Kansas City, Mo.), 1 December 1996, advertising special sec., 13; William E. Taylor and Harriet G. Warkel, *A Shared Heritage: Art by Four African Americans*, exh. cat. (Bloomington: Indianapolis Museum of Art, 1996), 18; Crystal A. Britton, *African American Art: The Long Struggle* (New York: Smithmark

Publishers, 1996), 32; Lawrence R. Rodgers, *Canaan Bound: The African-American Great Migration Novel* (Chicago: University of Illinois Press, 1997), 42; Amy Kurtz, "'Look Well to the Ways of the Household, and Eat Not the Bread of Idleness': Individual, Family, and Community in Henry Ossawa Tanner's *Spinning by Firelight—The Boyhood of George Washington Gray*," *Yale University Art Gallery Bulletin*, 1997–98, 64n3; Delia Crutchfield Cook, "Henry Ossawa Tanner: An African American Influence in Greater Kansas City," *Kanawasmouth: A Journal of Regional History* 3 (Winter/Spring 2001), 70; M. Rachael Arauz, "Identity and Anonymity in Henry Ossawa Tanner's *Portrait of the Artist's Mother*," *Rutgers Art Review* 19 (2001), 42; Marcus Bruce, *Henry Ossawa Tanner: A Spiritual Biography* (New York: Crossroad Publishing Company, 2002), 83, 87, 106, 132, 135.



## FREDERIC TAUBES (1900–1981)

### *Jacob Wrestling with the Angel*, 1944

Oil on canvas  
42 × 33½ in. (106.7 × 84.8 cm)  
Signed lower right: taubes  
Purchase: acquired through the Ellen St. Clair Bequest, A44-57

## TECHNICAL NOTES

The unlined, heavyweight, coarse, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not extend onto the intact tacking margins, indicating that the dimensions are original. Taubes probably applied the thin, opaque, off-white ground, over which he applied an opaque, light beige imprimatura. He painted the picture directly, wet into wet, with relatively fluid paste paint. A few palette knife applications are evident. A small amount of low to moderate impasto was formed in

the thicker paint strokes. The texture of the coarse canvas weave is visible in thinly painted regions. Mechanical cracks have formed overall, and a small amount of traction cracking has developed near the angel's proper left eye. A small amount of retouch is located at the center of the right edge, above the grass, and in the shadows of the angel's proper right knee and proper left shoulder. The varnish, which is probably a natural resin, appears to be slightly discolored.

## PROVENANCE

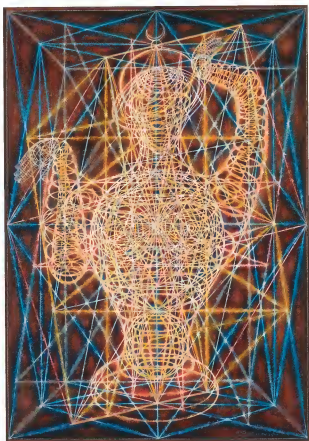
To (Associated American Artists, New York, 1944); to NAMA, 1944

## EXHIBITIONS

Carnegie Institute, Pittsburgh, *Painting in the United States*, 1945, 11 October–9 December 1945, no. 105; John Herron Art Museum, Indianapolis, *58th Annual Exhibition: Contemporary American Paintings*, 23 December 1945–27 January 1946, no. 59; Associated American Artists Galleries, New York, *Frederic Taubes*, 15 December 1952–3 January 1953; Dayton Art Institute, Ohio, *Flight: Fantasy, Faith, Fact; A Loan Exhibition Commemorating the Fiftieth Anniversary of Powered Flight, 1903–1953*, 17 December 1953–25 April 1954 (traveled), no. 78; Saint Paul School of Theology, Kansas City, Mo., *The Place of Art in the Modern Church*, 17 February–16 March 1963, no cat.

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PAVEL TCHELITCHEW (1898–1957)

*Fatma*, 1956

Oil on canvas  
 45  $\frac{5}{8}$  × 32  $\frac{1}{16}$  in. (116.2 × 81.8 cm)  
 Signed and dated lower right: P. Tchelitchew. 56 IV  
 Gift of the Friends of Art, 57-31

TECHNICAL NOTES

The fine, lightweight, plain-weave canvas contains numerous slubs and irregularities and is unlined. There is no evidence of paint from the picture surface on the tacking margins, and fine gray painted lines mark the edges of the composition, indicating that the dimensions are original. The canvas was commercially primed with an opaque, light gray ground, over which Tchelitchew applied a medium red wash overall. Infrared reflectography reveals that he drew the complicated network of lines in graphite before painting the composition. The artist rendered the composition using thin layers of opaque, transparent and semitransparent paint. The texture of the canvas weave remains visible overall. He repositioned the fingers on the proper right hand slightly, and their original position is visible beneath the overlying paint under normal lighting. A horizontal line in the lower right quadrant also appears to have been overpainted. A scratch in the upper left quadrant has left a four-inch-long indentation. The painting appears to be unvarnished.

PROVENANCE

To R. Kirk and Constance Askew Jr., New York, 1957; to (Durlacher Brothers, New York, 1957); to NAMA, 1957.

EXHIBITIONS

Galerie Rive Gauche, Paris, *Les Peintures Récentes de Pavel Tchelitchew*, 6–30 November 1956, no. 11; Pennsylvania Academy

of the Fine Arts, Philadelphia, *One Hundred and Fifty-third Annual Exhibition: American Painting and Sculpture*, 26 January–13 April 1958, no. 73 (traveled); Colorado Springs Fine Arts Center, *New Accessions USA*, 1958, 18 June–31 August 1958, no. 38; Gallery of Modern Art, New York, *Pavel Tchelitchew*, 16 March–19 April 1964, no. 325.

REFERENCES

"Après avoir passionné l'Amérique, un peintre des ballets russes, Tchelitchew, veut conquérir Paris avec ses figures conçues comme des 'paniers à salade' multicolores," [1956], clipping, NAMA curatorial files; *Les Peintures Récentes de Pavel Tchelitchew*, exh. cat. (Paris: Galerie Rive Gauche, 1956), unpaginated; Tchelitchew to P. J. K[elleher], 12 April 1957, NAMA curatorial files; *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 24 (May 1957), unpaginated; *One Hundred and Fifty-third Annual Exhibition: American Painting and Sculpture*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, in collaboration with Detroit Institute of Arts, 1958), unpaginated; *New Accessions USA*, 1958, exh. cat. (Colorado Springs: Colorado Springs Fine Arts Center, 1958), unpaginated; NAMA 1959, 148, 257; Parker Tyler, "Tchelitchew: The Melancholy of Anatomy," *Art News* 63 (April 1964), 38, 56; *Pavel Tchelitchew*, exh. cat. (New York: Gallery of Modern Art, 1964), 68; NAMA 1959, 257; Parker Tyler, *The Divine Comedy of Pavel Tchelitchew* (New York: Fleet Publishing Corporation, 1967), 30; NAMA 1973, 203.



JEREMIAH THEUS (1716–1774)

*Frances Warren*, c. 1769

Oil on canvas  
 30  $\frac{3}{16}$  × 25 in. (76.7 × 63.5 cm)  
 Purchase: Nelson Trust, 40-6



#### TECHNICAL NOTES

The canvas has been lined using a glue-based adhesive. The tacking margins have been removed, but the stretcher cracks are roughly equidistant from the edge, which suggests that the dimensions are original. Above the opaque, off-white ground, Theus painted the portrait indirectly using thin, opaque paint and transparent glazes. Mildly cupped mechanical cracks have developed overall, and two spiral cracks have formed in the lower right quadrant. Paint abrasion is evident throughout, and extensive retouch was applied to cover these areas of abrasion. The lining technique and paint abrasion have caused the canvas weave to become pronounced, and the thick dots of paint on the jewelry are somewhat flattened. The varnish is probably a natural resin and, under magnification, appears to be discolored. It has a moderately high, uneven sheen.

#### PROVENANCE

(Eunice Chambers, Hartsville, S.C., 1930); to NAMA, 1940.

#### EXHIBITION

Minneapolis Institute of Arts, *Four Centuries of American Art*, 27 November 1963–19 January 1964, unnumbered (as *Portrait of Frances Warren*).

#### REFERENCES

"Art Sets Fashion Key: Painting to Be Displayed in Mindlin's Style Event," *Kansas City Star*, [1948], clipping, Scrapbook, NAMA Archives; Margaret Simons Middleton, *Jeremiah Theus, Colonial Artist of Charles Town* (Columbia: University of South Carolina Press, 1953), 172; NAMA 1959, 257; *Four Centuries of American Art*, exh. cat. (Minneapolis: Minneapolis Institute of Arts, 1963), unpaginated (as *Portrait of Frances Warren*); NAMA 1973, 169, 255; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1027; Martha R. Severens, "Jeremiah Theus of Charleston: Plagiarist or Pundit?" *Southern Quarterly* 24 (Fall/Winter 1985), 62; Margaret Simons Middleton, *Jeremiah Theus, Colonial Artist of Charles Town* (Columbia: University of South Carolina Press, 1991), 172.



JOHN HENRY TWACHTMAN (1853–1902)

*Harbor View Hotel, 1902* †

Oil on canvas  
30¼ × 30¼ in. (76.8 × 76.8 cm)  
Purchase: Nelson Trust, 33-57

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not continue to the intact tacking margins, indicating that the dimensions are original. The canvas was commercially primed with an opaque, light gray ground, over which Twachtman applied a thin layer of opaque, light gray paint, which forms an integral part of the final composition, especially in the lower left quadrant. He appears to have loosely positioned the fence and large, central tree trunk with opaque black paint, and these broad paint strokes remain visible in the final composition. He painted the landscape directly with opaque paint. The consistency varies from thin and fluid to thick and pastelike. Twachtman overpainted a long, black vertical line in the upper left quadrant. Green treetops located above the white building on the left side of the central tree appear to have been partially overpainted, reducing their height slightly. Stretcher cracks are visible on the top, right, and left edges, and a few localized mechanical cracks are also visible. A faint diagonal feather crack is located in the upper left sky. Museum conservation staff has treated the painting twice, most recently in 1999, at which time debris between the canvas and stretcher was removed, and a synthetic varnish, stains, and subvarnish grime were removed.

#### PROVENANCE

Possibly to Martha Twachtman (widow of the artist); Colonel J. Alden Twachtman (son of the artist), Greenwich, Conn.; to NAMA, 1933.

## EXHIBITIONS

Possibly New York School of Applied Design for Women, *Exhibition of Fifty Paintings by the Late John H. Twachtman*, 15 January–15 February 1913, no. 16 (as *The Last Canvas*); Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, *Fine Arts Exhibition*, 20 February–4 December 1915, no. 4076; Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, *Post-Exposition Exhibition*, 1 January–1 May 1916, no. 5710; Philadelphia Art Alliance, ["Exhibition of Paintings and Pastels by John H. Twachtman"], 13–27 November 1917, no cat.; possibly Milch Galleries, New York, *An Important Exhibition of Paintings and Pastels by John H. Twachtman*, 12–24 March 1925, no. 14 (as *Artist's Last Painting [Unfinished]*); Brooklyn Museum, N.Y., *Leaders of American Impressionism*, 16 October–28 November 1937, no. 72; Kansas City Art Institute, Mo., 5–24 May 1939, no cat.; Cincinnati Art Museum, *A Retrospective Exhibition, John Henry Twachtman*, 7 October–20 November 1966, no. 91; Albrecht Art Museum, St. Joseph, Mo., *American Art from the Nelson Gallery*, 1 November 1976–31 January 1977, no cat.; Ira Spanierman Gallery, New York, *Twachtman in Gloucester: His Last Years, 1900–1902*, 12 May–13 June 1987, unnumbered; High Museum of Art, Atlanta, *John Henry Twachtman: An American Impressionist*, 6 June 1999–21 May 2000 (traveled), unnumbered.

## REFERENCES

Possibly *Exhibition of Fifty Paintings by the Late John H. Twachtman*, exh. cat. (New York: New York School of Applied Design for Women, 1913), unpaginated (as *The Last Canvas*); John E.D. Trask and J. Nilsen Laurvik, eds., *Catalogue de Luxe of the Department of Fine Arts, Panama-Pacific International Exposition* (San Francisco: Paul Elder and Company, 1915), 1:227, 2:337; *Official Catalogue (Illustrated) of the Department of Fine Arts Panama-Pacific International Exposition (with Awards) San Francisco, California*, exh. cat. (San Francisco: Wahlgreen Company, 1915), 75, 188; *Illustrated Catalogue of the Post-Exposition Exhibition in the Department of Fine Arts Panama-Pacific International Exposition San Francisco, California*, exh. cat. (San Francisco: San Francisco Art Association, 1916), 56; "Charming Pictures Put on Exhibition," *Philadelphia Press*, 15 November 1917, 10 (as *The Harbor View* and illustrated as *The Marsh*); possibly "American Art: Twachtman, Arthur B. Davies and Some Others," *New York Herald Tribune*, 18 March 1928, sec. 7, 11; possibly *An Important Exhibition of Paintings and Pastels by John H. Twachtman*, exh. cat. (New York: Milch Galleries, 1928), unpaginated (as *Artist's Last Painting [Unfinished]*); M.K.P., "Art," *Kansas City Star*, 9 April 1933, 14A; "Art News," *Kansas City Journal-Post*, 23 April 1933, 2B; "Twachtman's Last Picture for Kansas City," *Art Digest* 7 (1 May 1933), 18; "The Acquisitions," *Art Digest* 8 (1 December 1933), 22; "Nelson Gallery Has Twachtman's Last Work," *Art Digest* 8 (1 December 1933), 26; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 126, 138; "Art," *Kansas City Star*, 30 August 1936, 10A; "American Landscape

Paintings," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1 September 1936), 2; *Leaders of American Impressionism*, exh. cat. (Brooklyn, N.Y.: Brooklyn Museum, 1937), 37; "American Landscape Paintings," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 8 (June 1939), 2; NAMA 1941, 149, 157, 166; Winifred Shields, "Traditional New England Scenes Attract Artists Year after Year," *Kansas City Star*, 15 August 1952, 20; John Douglass Hale, "The Life and Creative Development of John Henry Twachtman," Ph.D. diss., Ohio State University, 1957, 1:289, 297, 2:554; NAMA 1959, 257; Richard J. Boyle, *A Retrospective Exhibition, John Henry Twachtman*, exh. cat. (Cincinnati: Cincinnati Art Museum, 1966), 8, 19, 29; *The Index of Twentieth Century Artists, 1933–1937* (New York: Amo Press, reprinted with the permission of College Art Association, 1970), 353, 356; NAMA 1973, 255; Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, 1974), 166–68; Richard J. Boyle, *John Twachtman* (New York: Watson-Guipill Publications, 1979), 76, 84–85; Richard J. Boyle, "Twachtman's Tone Poems," *Antiques World* 2 (December 1980), 67, 69; William H. Gerdts, *American Impressionism*, exh. cat. (Seattle: Henry Art Gallery, University of Washington, 1980), 68; William H. Gerdts, *American Impressionism* (New York: Abbeville Press, 1984), 192; Lisa N. Peters et al., *Twachtman in Gloucester: His Last Years, 1900–1902*, exh. cat. (New York: Universe Books, 1987), 13–14, 24, 86–87; Lisa N. Peters et al., *In the Sunlight: The Floral and Figurative Art of J.H. Twachtman*, exh. cat. (New York: Spanierman Gallery, 1989), 52; Lisa N. Peters, "Twachtman's Greenwich Paintings: Context and Chronology," in *John Twachtman: Connecticut Landscapes*, ed. Deborah Chotner, Peters, and Kathleen A. Pyne, exh. cat. (Washington, D.C.: National Gallery of Art, 1989), 21; NAMA 1991, 130; Kristie C. Wolferman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 141; Lisa N. Peters, "John Twachtman (1853–1902) and the American Scene in the Late Nineteenth Century: The Frontier within the Terrain of the Familiar," Ph.D. diss., City University of New York, 1995, 1xliii, 486, 2:1002; Stephen May, "Integrity Rewarded: The Art of John H. Twachtman," *TIMELINE* 16 (July–August 1999), 17; Lisa N. Peters, *John Henry Twachtman: An American Impressionist*, exh. cat. (Atlanta: High Museum of Art, 1999), 162, pl. 60.



NICHOLAS VASILIEFF (1887–1970)

*Still Life with Green Basket*, 1953

Oil on canvas

29 1/8 × 36 in. (74 × 91.4 cm)

Signed lower right: N. Vasilieff

Gift of Messrs. Samuel N. Tonkin and Sidney Freedman, 54-78



SAMUEL LOVETT WALDO (1783–1861)

WILLIAM JEWETT (c. 1789–1874)

*Jacob Didymus Clute*, c. 1819–20

Oil on canvas

33 1/8 × 26 1/8 in. (84.1 × 66.4 cm)

Purchase: Nelson Trust, 32-166

#### TECHNICAL NOTES

The coarse, burlaplike, plain-weave canvas has numerous slubs and irregularities and is unlined. The tacking margins appear to be intact, and the dimensions are probably original. The canvas was probably commercially primed with the opaque, light gray ground. Vasilieff painted the still life directly with thin, somewhat dry paint and loose brushwork. A few areas of moderate to high impasto appear in the flowers and foreground objects. Vasilieff overpainted the tablecloth to reduce it in width. A red-orange paint is visible beneath the green background paint on the lower right edge and may signal a change in the table or other background shape. A few localized mechanical cracks have formed in areas of thick paint, and an impact crack is visible above the grapes in the lower right quadrant. A small loss of paint, ground, and canvas is present on the outer lower left edge. The painting appears to be unvarnished.

#### PROVENANCE

Samuel N. Tonkin and Sidney Freedman, Brooklyn, N.Y., by 1954; to NAMA, 1954.

#### EXHIBITION

John Heller Gallery, New York, *Paintings by Vasilieff*, August 1953–April 1954 (traveled), no cat.

#### REFERENCE

NAMA 1959, 257 (as *Still Life*).

#### TECHNICAL NOTES

The plain-weave canvas has numerous slubs and irregularities and has been lined using a glue-based adhesive, enhancing the texture of the canvas weave. Based on the location of the stretcher cracks and cusping patterns, the dimensions do not appear to have been significantly altered. Waldo executed the portrait indirectly over an opaque, off-white ground. He used thin, fluid, opaque paint and transparent glazes. Mechanical cracks have formed on the hair, face, collar, and jacket. A spiral crack is located on the jacket in the lower right quadrant, and a horizontal feather crack is on the forehead. A long, complex mended tear is located across the sitter's chest and the retouch is slightly matte, which makes it seem too light in color. A few smaller areas of retouch are scattered on the jacket and edges. The varnish, which is probably a natural resin, is discolored, shifting the overall tonality.

#### PROVENANCE

To Jacob D. Clute (the sitter), New York, c. 1819–20; to Elizabeth Ann Clute Tisdall (daughter of the sitter), New York, by descent; to Fitz Gerald Tisdall (grandson of the sitter), New York, by descent; possibly to Florence Provost Clarendon (great-granddaughter of the sitter and niece of Fitz Gerald Tisdall); (Ehrlich Galleries, New York); to NAMA, 1932.

## EXHIBITIONS

Wichita Art Association, Kans., ["Opening Exhibition"], 22 September–31 October 1935, no cat.; Stephens College, Columbia, Mo., March 1936, no cat.; Winfield High School, Kans., March 1940, no cat.; Kansas State Teachers College, Emporia, October–November 1941, no cat.

## REFERENCES

"Art News," *Kansas City Journal-Post*, 14 May 1933, 2B (artist as Samuel Lovett Waldo); "The Acquisitions," *Art Digest* 8 (1 December 1933), 22 (as *Portrait of Jacob D. Clute* by S. L. Waldo); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28 (as *Portrait of Jacob D. Clute* by S. L. Waldo); NAMA 1933, 125, 138 (as *Portrait of Jacob D. Clute*); "Art Week to Open with Dedication of Museum Today," *Wichita (Kans.) Eagle*, 22 September 1935, 3 (as *Portrait of Jacob C. Clute* by Waldo Samuel Lovett); NAMA 1941, 166 (as *Portrait of Jacob D. Clute*); NAMA 1959, 258 (as *Jacob D. Clute*); NAMA 1973, 255 (artist as Samuel L. Waldo); Kristie C. Wolfman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 141.



SAMUEL LOVETT WALDO (1783–1861)  
WILLIAM JEWETT (c. 1789–1874)

*Mr. Hutchins*, c. 1835

Oil on canvas  
36½ × 28½ in. (91.8 × 71.4 cm)  
Purchase: Nelson Trust, 34-301/1

## TECHNICAL NOTES

The plain-weave canvas has been lined using a glue-based adhesive, flattening the low impasto and enhancing the canvas weave texture. The bottom, left, and right tacking margins have been removed. The top tacking margin is now visible on the obverse of the canvas, indicating that the top dimension was expanded slightly. Waldo applied an opaque, off-white ground before rendering the portrait indirectly with opaque paint and transparent glazes. The portrait is thinly painted overall and the canvas weave texture is prominent. A fine craquelure pattern is evident in the face, white shirt, and hands. Museum conservation staff treated the painting in 1989, at which time areas of active lifting and cleaving paint were stabilized; surface grime, varnish, and retouch were removed; existing fills were reduced; numerous paint losses were filled and retouched; and a synthetic varnish was applied.

## PROVENANCE

(John Levy Galleries, New York); to NAMA, 1934.

## REFERENCES

"Masterpiece of the Week," *Kansas City Star*, 1 March 1935, 30 (artist as Samuel Waldo); "Pair of Portraits by American Week's Masterpiece at Museum," *Kansas City Journal-Post*, 3 March 1935, 8B (artist as Samuel Lovett Waldo); NAMA 1941, 166 (as *Portrait of Mr. Hutchins*); NAMA 1959, 258; NAMA 1977, 21; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1030–31 (artist as Samuel L. Waldo); NAMA 1991, 33–34.





SAMUEL LOVETT WALDO (1783–1861)  
WILLIAM JEWETT (c. 1789–1874)

*Mrs. Hutchins*, c. 1835

Oil on canvas  
36 × 28½ in. (91.4 × 71.4 cm)  
Purchase: Nelson Trust, 34-301/2

#### TECHNICAL NOTES

The plain-weave canvas has been lined using a glue-based adhesive, causing an enhancement of the canvas weave. The tacking margins have been removed, but a faint cusping pattern is visible on the bottom edge. Over the opaque, off-white ground, Waldo appears to have underpainted the dress with a light pink-gray wash and the proper right sleeve with a red-brown wash. There appear to be a few painted underdrawing lines beneath the face and bonnet. Waldo painted the portrait directly with thin, fluid paint. A few mechanical cracks have formed overall. Museum conservation staff treated the painting in 1977, at which time a discolored natural resin varnish was removed, large fly specks and blemishes in the dress and ribbons were retouched, and a synthetic varnish was applied.

#### PROVENANCE

(John Levy Galleries, New York); to NAMA, 1934.

#### EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 17.

#### REFERENCES

"Masterpiece of the Week," *Kansas City Star*, 1 March 1935, 30 (artist as Samuel Waldo); "Pair of Portraits by American Week's Masterpiece at Museum," *Kansas City Journal-Post*, 3 March 1935, 8B (artist as Samuel Lovett Waldo); NAMA 1941, 166 (as *Portrait of Mrs. Hutchins*); NAMA 1959, 258; NAMA 1973, 255 (artist as Samuel L. Waldo); NAMA 1977, 21 (artist as Samuel Lovett Waldo); Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1030–31 (artist as Samuel L. Waldo); NAMA 1991, 33–34.



HORATIO WALKER (1858–1938)

*Ploughing in Acadia*, 1886 ±

Oil on canvas  
44¼ × 65¾ in. (112.4 × 166.1 cm)  
Signed and dated lower left: Horatio Walker / 1886 —  
Gift of Mr. and Mrs. Albert R. Jones, 33-1604

#### TECHNICAL NOTES

The somewhat loosely woven, plain-weave canvas has been lined, probably using a glue-based adhesive, and is covered with an opaque, off-white ground. The tacking margins have been removed, and there are no stretcher cracks. However, based on the location of the signature and the age and construction of the panel-back stretcher, it is likely that the dimensions are original. Walker painted the scene indirectly with opaque, pastelike paint, applied wet into wet, and dark brown and black glazes. Broad, loose brushwork is visible throughout. Under magnification, several layers of overpaint are evident. The earliest layer is light brown, applied just above the line of trees at the left. This layer passes over mechanical cracks in the original paint, indicating that it is retouch. Two faint, light-colored rectangular shapes along the left horizon suggest two buildings. These were overpainted with a horizontal strip of opaque red-brown that forms a continuous line of trees. Magnification reveals that a wisp of smoke above the left building was applied on top of the light brown overpaint in the

sky, indicating that the smoke was added later and is not original. It is uncertain whether Walker reworked the painting at a later date or if these compositional changes were made by a restorer. Additionally, infrared reflectography reveals an overpainted figure standing in the distant field on the left side. The mouth of the left horse also appears to have been enlarged slightly. Wide, mildly cupped mechanical cracks and localized traction cracks have formed throughout. A small area of delamination between the canvas and lining fabric is located at the center of the top edge. Along the top edge, a horizontal ridge and crack in the paint and several evenly spaced circular protrusions with a small amount of cracking paint can be seen. Fine retouch is scattered throughout the sky and somewhat larger retouch is present along the top edge. Museum conservation staff treated the painting in 1986, at which time surface grime, a discolored natural resin varnish, and mismatched retouch were removed, paint losses were filled and toned, and a synthetic varnish was applied.

#### PROVENANCE

N.E. Montross, New York, by 1903; to (American Art Galleries, New York, 27 February 1919, lot 71); to (Holland Galleries, New York, 1919); Albert R. and Mabel N. Jones, Kansas City, Mo., by 1933; to NAMA, 1933.

#### RELATED WORK

*Ploughing—the First Gleam*, 1900, oil on canvas, 60¼ × 76½ in. (153 × 193.4 cm), Musée National des Beaux-Arts du Québec, Québec City.

#### EXHIBITIONS

American Art Galleries, New York, *Second Prize Fund Exhibition*, 7 May–October 1886 (traveled), no. 251 in New York, no. 373 in St. Louis; Montross Gallery, New York, *Pictures by Horatio Walker*, 17 January–7 February 1903, no. 12; Pennsylvania Academy of the Fine Arts, Philadelphia, *101st Annual Exhibition*, 22 January–3 March 1906, no. 53; Worcester Art Museum, Mass., *Ninth Annual Exhibition of Oil Paintings*, 31 May–23 September 1906, no. 38; Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, *Fine Arts Exhibit*, 20 February–4 December 1915, no. 3835; Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, *Post-Exposition Exhibition*, 1 January–1 May 1916, no. 4944; Musée National des Beaux-Arts du Québec, *Horatio Walker*, 25 September 1986–28 June 1987 (traveled), no. 1 (as *Ploughing—Arcadia* and *Labourage—Arcadie*).

#### REFERENCES

*American Paintings and Sculpture Contributed to the "Second Prize Fund Exhibition,"* exh. cat. (New York: American Art Association, 1886), 40, pl. (as *Ploughing in Arcadia*); *Catalogue of the Art Collection of the St. Louis Exposition and Music Hall Association: Third Annual Exhibition*, St. Louis, 1886, exh. cat. (St. Louis: Spring Printing Company, 1886), 47, pl. (as *Ploughing in Arcadia*); C. H. C., "Brief Appreciations of Some American Painters. XII.

Horatio Walker," *Sun* (New York), 5 January 1902, 6; "Mr. Walker's Pictures," *New York Evening Post*, 21 January 1903, 7; "Canada through Walker's Eyes," *New York Times*, 26 January 1903, 9; *Catalogue of Pictures by Horatio Walker*, exh. cat. (New York: Montross Gallery, 1903), unpaginated; Charles H. Caffin, *American Masters of Painting: Being Brief Appreciations of Some American Painters, Illustrated with Examples of Their Work* (New York: Doubleday, Page & Company, 1903), 180, opp. 180; "Academy Opens Its Finest Exhibition," *Evening Telegraph* (Philadelphia), 20 January 1906, 5; "Annual Exhibition at the Academy," *Press* (Philadelphia), 21 January 1906, News sec., 4; F. N. L., "Pennsylvania Academy," *Art Bulletin* 5 (27 January 1906), 15; "The Exhibition of the Pennsylvania Academy of the Fine Arts," *Collector and Art Critic* 4 (February 1906), 105; E. T. Bush, "A Notable Exhibition at the Pennsylvania Academy," *Brush and Pencil* 17 (March 1906), 99; David Lloyd, "The Exhibition of the Pennsylvania Academy of the Fine Arts," *International Studio* 28 (March 1906), 8; Talcott Williams, "American Art To-Day: Paintings in the Annual Exhibition of the Pennsylvania Academy of the Fine Arts," *Book News* 24 (March 1906), 474, 481; *Catalogue of the 101st Annual Exhibition*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1906), 16, unpaginated; *Ninth Annual Exhibition of Oil Paintings*, exh. cat. (Worcester, Mass.: Worcester Art Museum, 1906), 7; Charles H. Caffin, *American Masters of Painting: Being Brief Appreciations of Some American Painters, Illustrated with Examples of Their Work* (New York: Doubleday, Page & Company, 1906), opp. 175, 180 (as *Ploughing—Arcadia*); *Fifty American Pictures* (New York: Montross Gallery, 1911), unpaginated; John E. D. Trask and J. Nilsen Laurvik, eds., *Catalogue de Luxe of the Department of Fine Arts, Panama-Pacific International Exposition* (San Francisco: Paul Elder and Company, 1915), 2:380; *Official Catalogue (Illustrated) of the Department of Fine Arts Panama-Pacific International Exposition (with Awards)* San Francisco, California, exh. cat. (San Francisco: Wahlgreen Company, 1915), 71, 191; *Illustrated Catalogue of the Post-Exposition Exhibition in the Department of Fine Arts Panama-Pacific International Exposition San Francisco, California*, exh. cat. (San Francisco: San Francisco Art Association, 1916), 47; Charles H. Caffin, *American Masters of Painting: Being Brief Appreciations of Some American Painters, Illustrated with Examples of Their Work* (Garden City, N.Y., and New York: Doubleday, Page & Company, 1918), opp. 175, 180; American Art Galleries, New York, 27 February 1919, lot 71; "A Tryon Painting Leads Americans," *New York Times*, 28 February 1919, 11; Frederick James Gregg, "Montross Art Brings \$68,895; Seller Pays Tax," *New York Herald*, 28 February 1919, 8; Charles H. Caffin, *American Masters of Painting: Being Brief Appreciations of Some American Painters, Illustrated with Examples of Their Work* (Garden City, N.Y., and New York: Doubleday, Page & Company, 1921), opp. 175, 180; "In Gallery and Studio," *Kansas City Star*, 3 March 1934, 4 (as *Plowing in Arcadia*); "Liberal with Art," *Kansas City Star*, 1 January 1936, 8 (as *Ploughing—Arcadia*); Leila Mechlin, "Farm Art Is Fertile Theme at Women's Sessions," *Evening Star* (Washington, D.C.), 20 June 1936, B3; Charles H. Caffin,

"American Masters of Painting," in *Horatio Walker*, ed. J. A. Crozier (Los Angeles: J. A. Crozier, 1938), unpaginated; NAMA 1940, 24 (as *Ploughing—Arcadia*); NAMA 1941, 166 (as *Ploughing, Arcadia*); NAMA 1959, 258 (as *Ploughing—Arcadia*); NAMA 1973, 255 (as *Ploughing—Arcadia*); Dorothy Farr, *Horatio Walker, 1858–1938*, exh. cat. (Kingston, Ontario: Agnes Etherington Art Centre, Queen's University, 1977), 37n38; David Karel, *Horatio Walker*, exh. cat. (Québec City: Musée National des Beaux-Arts du Québec, 1987), 34n5, 52n4, 146–47, 211 (as *Ploughing—Arcadia and Labourage—Arcadie*); Lyne Gravel, *Les Oeuvres d'Horatio Walker* (Québec City: Musée National des Beaux-Arts du Québec, 1987), 13, 49 (as *Ploughing—Arcadia and Labourage—Arcadie*).



JACOB C. WARD (1809–1891)

*Natural Bridge, Virginia*, c. 1835 ±  
(*The Natural Bridge*)

Oil on panel  
23 3/4 × 32 1/8 in. (60.3 × 81.4 cm)  
Purchase: Nelson Trust, 33–4/3

#### TECHNICAL NOTES

The wooden panel, which is probably mahogany, is slightly convex. Paint continuing onto the panel edges confirms that it has never been cut down. Ward applied the opaque, off-white, textured ground. He painted the landscape indirectly with opaque paint and transparent glazes. The consistency of the paint ranges from thick and pastelike to thin and fluid. Extremely fine, localized mechanical cracks have formed in dark regions of the painting. A small amount of paint abrasion is visible in the shadows of the rocks and a few tree branches in the upper right quadrant. There is a fine vertical scratch in the paint of the lower left corner. A small amount of frame abrasion has occurred on the outermost edges of the painting. Museum conservation staff treated the painting in 1960, at which time a discolored varnish was removed, the abrasions were retouched, and a synthetic varnish with a moderately high sheen was applied.

#### PROVENANCE

To Lewis P. Clover Sr., New York, by 1835; Grant Thorburn, Esq., New York, by 1840; John S. Walsh, Albany, N.Y., by 1848; (Newhouse Galleries, New York); to NAMA, 1933.

#### RELATED WORK

William James Bennett after Jacob C. Ward, *View of the Natural Bridge*, published by Lewis P. Clover Sr. in 1835, hand-colored aquatint, 22 3/4 × 27 3/4 in. (57.9 × 70.4 cm), National Gallery of Art, Washington, D.C.

#### EXHIBITIONS

American Academy of the Fine Arts, New York, *The Sixteenth Exhibition*, December 1835, no. 77 (as *The Natural Bridge*); Apollo Gallery, New York, *First Fall Exhibition of the Works of Modern Artists at the Apollo Gallery*, October 1835, no. 143 (as *View of the Natural Bridge, Virginia*); Albany Gallery of Fine Arts, N.Y., *Third Exhibition*, 1848, no. 117 (as *Natural Bridge in Virginia*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., ["American Landscapes"], July–August 1939, no cat.; Montgomery Museum of Fine Arts, Ala., ["Nineteenth Century American Landscape Exhibition"], 1–30 November 1960, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Nineteenth Century American Painting*, 17 February–31 March 1974, no cat.; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 41; duPont Gallery, Washington and Lee University, Lexington, Va., *So Beautiful an Arch: Images of the Natural Bridge, 1787–1890*, 4–29 January 1982, no. 16; Washington University Gallery of Art, St. Louis, *The Beautiful, the Sublime, and the Picturesque: British Influences on American Landscape Painting*, 19 February–8 April 1984, no. 48.

#### REFERENCES

*Catalogue of Pictures and Sculpture Exhibited by the American Academy of the Fine Arts*, exh. cat. (New York: C. Vinton, 1835), 6 (as *The Natural Bridge*); *First Fall Exhibition of the Works of Modern Artists at the Apollo Gallery*, exh. cat. (New York: J. M. Marsh, 1838), 15 (as *View of the Natural Bridge, Virginia*); "Our Landscape Painters," *New-York Mirror: A Weekly Journal of Literature and the Fine Arts*, 25 July 1840, 38 (as *Natural Bridge*); *Catalogue of the Third Exhibition*, exh. cat. (Albany, N.Y.: C. Van Benthuysen, 1848), 15 (as *Natural Bridge in Virginia*); "Death of Jacob C. Ward," [1891], clipping, NAMA curatorial files (as *Natural Bridge*); I. N. Phelps Stokes and Daniel C. Haskell, *American Historical Prints: Early Views of American Cities, etc. from the Phelps Stokes and Other Collections* (New York: New York Public Library, 1932), 133; "The Acquisitions," *Art Digest* 8 (1 December 1933), 22; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; NAMA 1933, 126, 138; "Art," *Kansas City Star*,

30 August 1936, 10A (as *Natural Bridge*); "American Group of Landscapes at Art Gallery," *Kansas City Journal-Post*, 23 July 1939, 14; NAMA 1941, 166; E. P. Richardson, *American Romantic Painting* (New York: Weyhe, 1944), 49, pl. 120; NAMA 1959, 258; William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States* (1834; New York: Dover Publications, 1969), 2: fig. 300; NAMA 1973, 173, 255; NAMA 1977, 38; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1031, 1033; Pamela H. Simpson, *So Beautiful an Arch: Images of the Natural Bridge, 1787–1890*, exh. cat. (Lexington, Va.: Washington and Lee University, 1982), 20; R. Lewis Wright, *Artists in Virginia before 1900: An Annotated Checklist* (Charlottesville: Virginia Historical Society and University of Virginia Press, 1983), 171; *The Beautiful, the Sublime, and the Picturesque: British Influences on American Landscape Painting*, exh. cat. (St. Louis: Washington University Gallery of Art, 1984), 66; Gloria Gilda Deák, *Picturing America, 1497–1899. Prints, Maps, and Drawings Bearing on the New World Discoveries and on the Development of the Territory That Is Now the United States* (Princeton, N.J.: Princeton University Press, 1988), 1:296–97; Hugh Brogan, "Picturing America, 1497–1899," *New York Times*, 19 March 1989, BR10; NAMA 1991, 84–85; NAMA 1993a, 233; Barbara Crawford and Royster Lyle Jr., *Rockbridge County Artists and Artisans* (Charlottesville: University of Virginia Press, 1995), 40; James C. Kelly and William M. S. Rasmussen, *The Virginia Landscape: A Cultural History* (Charlottesville, Va.: Howell Press, 2000), 74, 200n132.



FRANKLIN CHENAULT WATKINS (1894–1972)

*Blue Chair*, c. 1941

Oil on canvas

34 $\frac{3}{4}$  × 25 $\frac{3}{4}$  in. (88 × 65.1 cm)

Signed upper right: f.w.

Gift of the Westport Fund through the Friends of Art, 44-24

#### TECHNICAL NOTES

The loosely woven, coarse, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not extend to the intact tacking edges, indicating that the dimensions are original. Watkins first applied an opaque, light beige ground, then a red-orange imprimatura overall, followed by an opaque, pink-gray layer. He appears to have outlined the forms in graphite before rendering the still life with relatively fluid paste paint, in many places applied wet into wet, and prominent brushwork. Watkins appears to have reworked the background, overpainting a eucalyptus leaf on the upper right with beige background paint, which he applied around the blue chair and the flowers. He also overpainted leaves beneath and at the lower left side of the chair. Thick, underlying paint strokes suggest that he repositioned one of the chair legs slightly. A small amount of frame abrasion is visible on the outer edges. Watkins may have locally varnished some compositional forms and then applied additional paint strokes.

#### PROVENANCE

To (Frank K. M. Rehn Galleries, New York, by 1941); to NAMA, 1944.

#### EXHIBITIONS

Frank K. M. Rehn Galleries, *Paintings by Franklin C. Watkins*, 5–31 January 1942, no. 9; Buffalo Fine Arts Academy, Albright Art



Gallery, N.Y., *18 American Painters*, 22 February–22 March 1943, unnumbered; Philadelphia Museum of Art, *Paintings by Arthur B. Carles and Franklin C. Watkins*, 17 February–17 March 1946, no. 57; Santa Barbara Museum of Art, Calif., *Thirty Paintings: Stuart Davis, Yasuo Kuniyoshi, Franklin Watkins*, 28 July–20 November 1949 (traveled), unnumbered; Museum of Modern Art, New York, *Franklin C. Watkins*, 21 March–11 June 1950, no. 31; Coe College, Cedar Rapids, Iowa, ["Midwest Heritage Conference"], 5–7 April 1956, no cat.; Colorado Springs Fine Arts Center, ["Flower Paintings"], 10 April–22 May 1956, no cat.; Kansas City Art Institute, Mo., *The Forgotten Forties*, February 1962, no cat.; Philadelphia Museum of Art, *A World of Flowers*, 2 May–9 June 1963, unnumbered; Philadelphia Museum of Art, *Franklin Watkins*, 6 March–5 April 1964, no. 31; Converse College Art Gallery, Spartanburg, S.C., *Franklin Watkins*, 12 April–8 May 1965, no. 18; American Federation of Arts, New York, *American Still-Life Painting, 1913–1967*, October 1967–October 1968 (traveled), no. 31.

#### REFERENCES

*Paintings by Franklin C. Watkins*, exh. cat. (New York: Frank K. M. Rehn Galleries, 1942), unpaginated; *18 American Painters*, exh. cat. (Buffalo, N.Y.: Buffalo Fine Arts Academy, Albright Art Gallery, 1943), 7; photo caption, *Art Digest* 18 (1 August 1944), 15; "Gift of Contemporary American Paintings," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 10 (August–September 1944), 5; C. H. Bonte, "Art Museum Shows Oil by Watkins and Carles," *Philadelphia Inquirer*, 17 February 1946, 4; "Paintings by Arthur B. Carles and Franklin C. Watkins," *Philadelphia Museum Bulletin* 41 (March 1946), 47; Donald Bear, "Watkins Paintings, Now at Museum, Are Discussed," *Santa Barbara (Calif.) News-Press*, 21 August 1949, C1; "On Display at Art Museum," *Oregonian* (Portland), 18 October 1949, sec. 2, 4; Charlotte Montgomery, "Watkins' Paintings Appeal to Emotions," (*Portland*) *Oregon Journal*, 10 November 1949, sec. 2, 13; *Thirty Paintings: Stuart Davis, Yasuo Kuniyoshi, Franklin Watkins*, exh. cat. (Santa Barbara, Calif.: Noel Young, 1949), unpaginated; Winifred Shields, "Painter's Technique a Key to Revealing His Identity," *Kansas City Star*, 12 May 1950, 18; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; "Flower Paintings," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 16 (May 1950), unpaginated; *Franklin C. Watkins*, exh. cat. (New York: Museum of Modern Art, 1950), 8, 27, 46; NAMA 1959, 258; Robert K. Sanford, "Art and Artists: Behold 'the Forgotten 40s,'" *Kansas City Star*, 25 February 1962, 2D; "A World of Flowers, Paintings and Prints," *Philadelphia Museum Bulletin* 53 (Spring 1963), 174; *A World of Flowers*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 1963), 174; Henry Clifford, *Franklin Watkins*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 1964), 38; *Franklin Watkins*, exh. cat. (Spartanburg, S.C.: Converse College Art Gallery, 1965), unpaginated; *American Still-Life Painting, 1913–1967*, exh. cat. (New York: American Federation of Arts, 1967), unpaginated; NAMA 1973, 255.



FREDERICK JUDD WAUGH (1861–1940)

#### *The Path of the Moon*, 1928

Oil on canvas

28½ × 36 in. (71.4 × 91.4 cm)

Signed lower right: Waugh

Gift of Mr. and Mrs. Albert R. Jones, 33-1595

#### TECHNICAL NOTES

The medium-weight, plain-weave canvas has a few slubs and irregularities and is unlined. The painted picture surface does not continue to the intact tacking margins, indicating that the dimensions are original. The canvas was commercially primed with an opaque, light beige ground. Waugh appears to have underpainted the water with a dark gray-blue paint that remains visible in areas of shadow. He painted the seascape directly with thin, pastelike paint and prominent brushwork in the waves and reflections. Mechanical cracks have developed overall, and diagonal cracks have formed at the top right and left corners. A horizontal black line, possibly an accretion, is evident near the top edge on the right side. Significant dirt, grime, and splatters are visible on the surface. The painting appears to be unvarnished.

#### PROVENANCE

Albert R. and Mabel N. Jones, Kansas City, Mo.; to NAMA, 1933.

#### EXHIBITION

Winfield Public Schools, Kans., late April–late May 1941, no cat.

#### REFERENCES

"Liberal with Art," *Kansas City Star*, 1 January 1936, 8; NAMA 1940, 24; NAMA 1941, 167; NAMA 1959, 258; George R. Havens, *Frederick J. Waugh: American Marine Painter* (Orono: University of Maine Press, 1969), 278; "Oil Paintings in Cookingham's Office Taken Back to Nelson Art Gallery," [1958–60], clipping, Scrapbook, NAMA Archives; NAMA 1973, 255.



## MAX WEBER (1881–1961)

### *Latest News*, 1941 †

Oil on canvas

23 3/4 × 28 1/4 in. (59.1 × 71.8 cm)

Signed lower right: MAX WEBER

Gift of Mr. and Mrs. Joseph S. Atha through the Friends of Art, 45–49

## TECHNICAL NOTES

The fine, plain-weave canvas has numerous slubs and irregularities and is unlined. A loosely woven section of the canvas forms a slight horizontal ridge parallel to the top edge. The painted picture surface does not extend to the intact tacking edges, indicating that the dimensions are original. The canvas was commercially primed with an opaque, off-white ground. Infrared reflectography (IRR) reveals that Weber applied lines of black ink and paint above and below the paint layer to define figures and objects. He painted the scene directly, primarily with thin, opaque paint. The ground layer remains visible at the edges of most compositional forms. Incised lines are evident in places. Weber appears to have sanded the background paint near the left edge to create texture, and he may have used a similar technique on the lower right newspaper. IRR reveals an overpainted black, boxlike shape between the two lower figures, an overpainted square shape on the ceiling, and a slight repositioning of the proper left hand of the upper central figure. The varnish, which is probably a natural resin, is most likely slightly discolored and has a moderately high sheen.

## PROVENANCE

To (Associated American Artists' Galleries, New York, 1941); (Paul Rosenberg & Co., New York, by 1944); to Joseph S. and Ethel B. Atha, Kansas City, Mo., 1944; to NAMA, 1945.

## EXHIBITIONS

Associated American Artists' Galleries, New York, *Max Weber*, 11 February–15 March 1941, no. 6; Baltimore Museum of Art, *Paintings by Max Weber*, 13 February–14 March 1942, no cat.;

Department of Fine Arts, Carnegie Institute, Pittsburgh, *Exhibition of Paintings by Max Weber*, 9 March–18 April 1943, no. 45; Virginia Museum of Fine Arts, Richmond, *The Fourth Biennial Exhibition of Contemporary American Paintings*, 19 March–16 April 1944, no. 163; San Francisco Museum of Art, *Contemporary Painting*, 11 July–13 August 1944, no cat.; Cincinnati Art Museum, *An American Show: Louis Bouclé, Edward Hopper, Walt Kuhn, Yasuo Kuniyoshi, John Marin, Max Weber*, 1 October–5 November 1948, no. 85; Kansas State College, Manhattan, *Fine Arts Festival*, 23 April–3 May 1953, no cat.; Des Moines Art Center, Iowa, *Communicating Art from Midwestern Collections: American and European Paintings and Sculpture, 1835–1955*, 13 October–6 November 1955, no. 26; Wildenstein and Company, New York, *The American Vision: Paintings of Three Centuries: A Loan Exhibition Sponsored by Time, the Weekly Newsmagazine for the Benefit of the American Federation of Arts*, 23 October–16 November 1957, no. 33; University Center, University of Kansas City, Mo., *Inaugural Exhibition*, 29 September–25 October 1961, no cat.; Fine Arts Gallery of San Diego, *The Newspaper in American Art*, 12 October–7 November 1965, no. 36; Lakeview Center for the Arts and Sciences, Peoria, Ill., *The Newspaper in American Art*, 8–30 October 1966, no. 23; Joslyn Art Museum, Omaha, Neb., *The Growing Spectrum of American Art*, 20 September–16 November 1975, no. 80; Albrecht Art Museum, St. Joseph, Mo., *American Art from the Nelson Gallery*, 1 November 1976–31 January 1977, no cat.; Jewish Museum, New York, *Max Weber: American Modern*, 5 October 1982–5 November 1983 (traveled), no. 76; Nassau County Museum of Art, Roslyn Harbor, N.Y., *American Realism between the Wars: 1919 to 1941*, 10 April–5 June 1994, no. 68.

## REFERENCES

- Doris Brian, "E Pluribus Weber," *Art News* 40 (15–28 February 1941), 38; Forbes Watson, "Max Weber—1941," *American Magazine of Art* 34 (February 1941), 78 (as *The Latest*); *Max Weber*, exh. cat. (New York: Associated American Artists' Galleries, 1941), unpaginated; Jeanette Jena, "Max Weber Paintings on Display at Institute: Exhibition by Noted Artist Found Exciting, Representative of Contemporary World," *Pittsburgh Post-Gazette*, 12 March 1943, 22; John O'Connor Jr., "Max Weber: Exhibition of His Paintings at the Carnegie Institute from March 9 to April 18," *Carnegie Magazine* 16 (March 1943), 304; *Exhibition of Paintings by Max Weber*, exh. cat. (Pittsburgh: Department of Fine Arts, Carnegie Institute, 1943), unpaginated; *The Fourth Biennial Exhibition of Contemporary American Paintings*, exh. cat. (Richmond: Virginia Museum of Fine Arts, 1944), 31; "Recent Gifts to the Contemporary American Painting Collection," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 12 (December 1945), 5; Max Weber, *Max Weber* (New York: American Artists Group, 1945), unpaginated; "Modern Painters Are Aided by the Friends of Art," *Kansas City Star*, 12 April 1947, 9D; *An American Show: Louis Bouclé, Edward Hopper, Walt Kuhn, Yasuo Kuniyoshi, John Marin, Max Weber*, exh. cat. (Cincinnati: Cincinnati Art Museum, 1948), unpaginated; NAMA 1949.

205; Winifred Shields, "A Special Collection of Works Is Growing at Nelson Gallery," *Kansas City Star*, 19 May 1950, 28; "Renaissance in the Midwest," *Time*, 18 October 1955, 77; *Communicating Art from Midwestern Collections: American and European Paintings and Sculpture, 1835–1955*, exh. cat. (Des Moines, Iowa: Des Moines Art Center, 1955), unpaginated; Bob Sanford, "A Panoramic Look at American Art," *Kansas City Times*, 6 November 1957, 32; *The American Vision: Paintings of Three Centuries; A Loan Exhibition Sponsored by Time, the Weekly Newsmagazine for the Benefit of the American Federation of Arts*, exh. cat. (New York: Wildenstein and Company, 1957), unpaginated; Alexander Eliot, *Three Hundred Years of American Painting* (New York: Time, 1957), 182–83; NAMA 1959, 258; *The Newspaper in American Art*, exh. cat. (San Diego: San Diego Fine Arts Gallery, 1965), unpaginated; *The Newspaper in American Art*, exh. cat. (Peoria, Ill.: Lakeview Center for the Arts and Sciences, 1966), unpaginated; NAMA 1973, 255; *The Growing Spectrum of American Art*, exh. cat. (Omaha, Neb.: Joslyn Art Museum, 1975), 37, 73; Alfred Werner, *Max Weber* (New York: Harry N. Abrams, 1975), unpaginated, pl. 118; Jo Ann Lewis, "The Immigrants' Vision and 20th-Century Painting," *Dialogue*, no. 57 (3/1982), 12; Percy North, *Max Weber: American Modern*, exh. cat. (New York: Jewish Museum, 1982), 78; Benjamin Harshav and Barbara Harshav, *American Yiddish Poetry: A Bilingual Anthology* (Berkeley and Los Angeles: University of California Press, 1986), 319, 812; Eli Barnavi, ed., *A Historical Atlas of the Jewish People, from the Time of the Patriarchs to the Present* (New York: Alfred A. Knopf, 1992), 218; *American Realism between the Wars: 1919 to 1941*, exh. cat. (Roslyn Harbor, N.Y.: Nassau County Museum of Art, 1994), 32, 64; Garry Apgar, Shaun O'L. Higgins, and Colleen Striegel, *The Newspaper in Art* (Spokane, Wash.: New Media Ventures, 1996), 73, 136, 210; Ernest Levy, *Just One More Dance: A Story of Degradation and Fear, Faith and Compassion, from a Survivor of the Nazi Death Camps* (Edinburgh: Mainstream Publishing, 1999), cover.



## BENJAMIN WEST (1738–1820)

### *Mr. and Mrs. John Custance, 1778* †

(A Gentleman and Lady, Painted in Commemoration of Their Marriage)

Oil on canvas

60¼ × 84¾ in. (153 × 214.9 cm)

Signed and dated lower right: B. West 1778

Purchase: Nelson Trust, 34–77

## TECHNICAL NOTES

The canvas has been lined, probably using a glue-based adhesive. The tacking margins appear to have been removed. Infrared reflectography (IRR) reveals, over an opaque, light gray ground, a brush-applied underdrawing that outlines the face and body of Cupid, the Custances' joined hands, the drapery, and Hymen's proper right wing. West rendered the painting indirectly using opaque paint with a medium-rich fluid paste consistency and transparent glazes. Loose brushwork is evident in the drapery and background. IRR also reveals that West reduced the width of the drapery above Mrs. Custance's proper right arm, slightly changed the folds of the blue fabric on Mr. Custance's proper left wrist, raised the edge of Cupid's proper left foot slightly, reshaped the folds of the gold fabric on the lower right, reduced the width of the column, and raised the red-brown fabric near Mr. Custance's proper left shoulder. Thick underlying paint strokes reveal that West overpainted a central flower on Hymen's head. Mechanical and traction cracks have developed overall; stretcher cracks have also formed, and several impact cracks are visible. Museum conservation staff has treated the painting twice, in 1977 and 2006. During the 2006 treatment, grime and a discolored synthetic varnish were removed, a layer of mastic was applied, and abrasion, existing fills, and distracting traction and stretcher cracks were carefully retouched.

## PROVENANCE

To John and Frances Beauchamp-Proctor Custance (the sitters), Weston House, Norfolk, Eng., 1778; to Hambleton Thomas Custance (son of the sitters), by descent; to Sir Hambleton Francis Custance (grandson of the sitters), by descent; to Colonel Frederic

Custance (great-grandson of the sitters), by descent; to Lady Olive Eleanor Custance Douglas (great-great-granddaughter of the sitters), Weston House, Norfolk, Eng., by descent; to (Messrs. Christie, Manson & Woods, London, 20 May 1927, lot 110 [as *Portraits of Mr. and Mrs. John Custance*]); to Madam Herz, 1927; (Jacques Seligmann & Co., New York, by 1933); to NAMA, 1934.

#### EXHIBITIONS

Royal Academy of Arts, London, *The Exhibition of the Royal Academy*, 24 April–29 May 1779, no. 344 (as *A Gentleman and Lady, Painted in Commemoration of Their Marriage*); Springfield Museum of Fine Arts, Mass., ["Opening Exhibition of Eighteenth-Century Paintings"], 7 October–2 November 1933, no. 6; Baltimore Museum of Art, *A Survey of American Painting*, 10 January–28 February 1934, no. 6 (as *Portrait of Mr. and Mrs. John Custance*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *American Eighteenth Century Art*, 4 March–1 April 1934, no cat.; Pennsylvania Museum of Art, Philadelphia, *Benjamin West, 1738–1820*, 5 March–10 April 1938, no. 32 (as *Portrait of Mr. and Mrs. John Custance*); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Century of Mozart*, 15 January–4 March 1956, no. 105; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 7; Baltimore Museum of Art, *Benjamin West: American Painter at the English Court*, 4 June–20 August 1989, no. 26.

#### REFERENCES

"Exhibition," *Budget or Weekly Miscellany*, [1779], clipping, NAMA curatorial files (as *A Gentleman and Lady Painted in Commemoration of Their Marriage*); *The Exhibition of the Royal Academy*, exh. cat. (London: T. Cadell, 1779), 25 (as *A Gentleman and Lady, Painted in Commemoration of Their Marriage*); possibly "A Correct Catalogue of the Works of Mr. West," *Public Characters of 1805* (London, 1805), 563 (as *The Family Picture of Sir Edmund Baker, Nephew, and Niece, Half Lengths*); possibly "A Correct List of the Works of Mr. West," *Universal Magazine* (London) 3 (June 1805), 529 (*Ditto of Sir Edmund Baker, Nephew and Niece*); possibly "A Correct Catalogue of the Works of Benjamin West, Esq.," *La Belle Assemblée*; or, *Bell's Court and Fashionable Magazine* (London) 4 (1808), supplement, 15 (as *The Family Picture of Sir Edmund Bacon's Nephew and Niece, Half Lengths*); possibly John Galt, "A Catalogue of the Works of Mr. West," in *The Life, Studies, and Works of Benjamin West, Esq., President of the Royal Academy of London* (London: T. Cadell and W. Davies, 1820), pt. 2:222 (as *Do. of Sir Edmund Baker, Nephew and Niece, Half-Length*); Algernon Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769 to 1904* (London: Henry Graves and Co., 1906), 7:214 (as *A Gentleman and Lady, Painted in Commemoration of Their Marriage*); John Beresford, ed., *Diary of a Country*

*Parson: The Reverend Woodforde* (London: Humphrey Milford, Oxford University Press, 1926), 2: frontispiece (as *Squire Custance and His Wife with Hymen*); Messrs. Christie, Manson & Woods, London, 20 May 1927, lot 110 (as *Portraits of Mr. and Mrs. John Custance*); Prince Frederick Duple Singh, *Portraits in Norfolk Houses*, ed. Edmund Farrer (Norwich, Eng.: Jarrold and Sons, 1927), 2:389, opp. 392; *Catalogue of the Opening Exhibition*, exh. cat. (Springfield, Mass.: Springfield Museum of Fine Arts, 1933), 20; "American Art Exhibit Opens Here Next Week," *Evening Sun* (Baltimore), 6 January 1934, 14; M. K. P., "Colonial Art and Textiles Draw Crowds to Two Centers," *Kansas City Times*, 5 March 1934, 13; "Benjamin West's Portrait of Mr. and Mrs. John Custance," *Kansas City Star*, 18 March 1934. Inset sec., 3; "Masterpiece of the Week," *Kansas City Journal-Post*, 8 July 1934, 2B; "Art," *Kansas City Star*, 8 July 1934, 16A; *A Survey of American Painting*, exh. cat. (Baltimore: Baltimore Museum of Art, 1934), 10 (as *Portrait of Mr. and Mrs. John Custance*); Richard Graham, "Benjamin West: American Romantic; A First One-Man Show in Philadelphia on His Bicentenary," *Art News* 36 (March 1938), 13 (as *Portrait of Mr. and Mrs. John Custance*); Ella S. Siple, "Art in America—Three Exhibitions of Eighteenth-Century Art," *Burlington Magazine* 72 (May 1938), 238; *Kansas City Journal*, 4 December 1938, Gravure Picture sec., [2]; *Benjamin West, 1738–1820*, exh. cat. (Philadelphia: Pennsylvania Museum of Art, 1938), 37, pl. 32 (as *Portrait of Mr. and Mrs. John Custance*); "Kansas City's Nelson Gallery Celebrates Its Fifth Anniversary," *Art Digest* 13 (15 December 1939), 7 (as *Mr. and Mrs. Custance*); NAMA 1941, 149, 151, 167 (as *Portrait of Mr. and Mrs. John Custance*); NAMA 1949, 197; "The Century of Mozart," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 1 (1956), 32; NAMA 1959, 141, 258; Frederick Cummings and Allen Staley, *Romantic Art in Britain: Paintings and Drawings, 1760–1860*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 1968), 97; NAMA 1973, 170, 255; John Dillenberger, *Benjamin West: The Context of His Life's Work with Particular Attention to Paintings with Religious Subject Matter* (San Antonio: Trinity University Press, 1977), app. 1:158 (as *Do. of Sir Edmund Bacon's Nephew and Niece, Half Lengths*), 192 (as *A Gentleman and Lady, Painted in Commemoration of Their Marriage*); NAMA 1977, 16; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1027, 1031 (as *Portrait of Mr. and Mrs. John Custance*); Helmut von Erffa and Allen Staley, *The Paintings of Benjamin West* (New Haven: Yale University Press, 1986), 30–31, 490, 499–500, 502; "Custance Family Portraits," *Parson Woodforde Society Quarterly Journal* 21 (Spring 1988), 19–20, fig. 1; NAMA 1988, 114–15, 119 (as *Portrait of Mr. and Mrs. John Custance*); Allen Staley, "Portraits of Benjamin West," *Antiques* 135 (June 1989), 1459, 1462–63; Dan Hofstadter, "In One Great Swoop, Country Bumpkin to Royal Academy," *Smithsonian Magazine* 20 (June 1989), 130, 134; William L. Pressly, "Baltimore, Baltimore Museum of Art: Benjamin West," *Burlington Magazine* 131 (August 1989), 590; *Benjamin West: American Painter at the English Court*, exh. cat. (Baltimore: Baltimore Museum of Art,



1989), 48–49, 51, 114; NAMA 1991, 19–20; NAMA 1993a, 231 (as *Portrait of Mr. and Mrs. John Custance*); NAMA 1993b, 53; Paul Mitchell and Lynn Roberts, *A History of European Picture Frames* (London: Merrell Holberton Publishers, 1996), 65, 65n47; *Calendar of Events* (Nelson-Atkins Museum of Art), June 2002, 6; *Calendar of Events* (Nelson-Atkins Museum of Art), Winter 2003, 10.



#### BENJAMIN WEST (1738–1820)

*Raphael West and Benjamin West Jr., Sons of the Artist*,  
c. 1796 †  
(*Portrait of Two Brothers*)

Oil on canvas  
36¼ × 29⅝ in. (92.1 × 74.4 cm)  
Gift of the Laura Nelson Kirkwood Residuary Trust, 44-41/1

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined using a glue-based adhesive, causing an overall flattening and a pronounced canvas weave. A faint cusping pattern is visible on the bottom edge, but the tacking margins have been removed, making it impossible to determine whether the dimensions have been altered. Infrared reflectography (IRR) reveals that, over the opaque, medium red-brown ground, a few paint strokes outline the facial features and clothing. West painted the portrait indirectly using thin and fluid opaque paint, transparent glazes, and loose, painterly brushwork overall. Several underlying paint strokes suggest that West overpainted clouds at the center of the top edge and repainted the lapel of the vest worn by the figure on the left. IRR also suggests that the clasped hands of the figure on the right were painted on top of thick paint strokes related to the spotted vest. A mildly cupping

craquelure pattern has developed overall without causing visual impact. A vertical area of damage, possibly a previous fold in the canvas, is evident on the right edge. During a previous cleaning several glazes appear to have been removed, particularly from the face on the left. Significant retouch and overpaint are located in the faces, hands, and hair of the figures, and in the red lapel and the sky. Museum conservation staff treated the painting in 1966, at which time a discolored varnish and overpaint were removed, damage was retouched, and a synthetic varnish was applied.

#### PROVENANCE

Mrs. Albert F. West, London; to (Messrs. Christie, Manson & Woods, London, 19 March 1898, lot 144 [as *Portraits of the Same, When Older, the One in Brown Coat, the Other with Yellow Vest, Standing Together*]); to Obach, 1898; William Rockhill Nelson, Kansas City, Mo., before 1915; to Ida H. Nelson (wife of William Rockhill Nelson), Kansas City, Mo., by bequest, 1915; to Laura Nelson Kirkwood (daughter of Ida H. Nelson), Kansas City, Mo., by bequest, 1921; to Laura Nelson Kirkwood Residuary Trust, Kansas City, Mo., 1926; to NAMA, 1944.

#### EXHIBITIONS

Royal Academy of Arts, London, *The Exhibition of the Royal Academy*, 1 May–17 June 1797, no. 189 (as *Portrait of Two Brothers*); Milwaukee Art Center, Wisc., *The Inner Circle*, 15 September–23 October 1966, no. 99; National Portrait Gallery, Washington, D.C., *Benjamin West and His American Students*, 16 October 1980–19 April 1981 (traveled), unnumbered; Baltimore Museum of Art, *Benjamin West: American Painter at the English Court*, 4 June–20 August 1989, no. 40 (as *Raphael and Benjamin West, Sons of the Artist*).

#### REFERENCES

Possibly *Morning Post* (London), May 1797, clipping, Royal Academy of Arts, London, Archives; *The Exhibition of the Royal Academy*, exh. cat. (London: Cooper and Graham, 1797), 7 (as *Portrait of Two Brothers*); "A Correct Catalogue of the Works of Mr. West," *Public Characters of 1805* (London, 1805), 566 (as *Sketch of His Two Sons, When Young Men*); "A Correct List of the Works of Mr. West," *Universal Magazine* (London) 3 (1805), 530 (as *Ditto, When Young Men*); "A Correct Catalogue of the Works of Benjamin West, Esq.," *La Belle Assemblée; or, Bell's Court and Fashionable Magazine* (London) 4 (1808), supplement, 17 (as *Do. When Men*); John Galt, "A Catalogue of the Works of Mr. West," in *The Life, Studies, and Works of Benjamin West, Esq., President of the Royal Academy of London* (London: T. Cadell and W. Davies, 1820), pt. 2:228 (as *Do. When Young Men*); Messrs. Christie, Manson & Woods, London, 19 March 1898, lot 144 (as *Portraits of the Same, When Older, the One in Brown Coat, the Other with Yellow Vest, Standing Together*); Algernon Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769 to 1904* (London: Henry Graves and Co., 1906), 7:216 (as *Sons of the Painter*); "Oak

Hall Open Wednesday," [Fall 1927–Spring 1928], clipping, Scrapbook, NAMA Archives (as *Portrait of Two Men*); *Catalogue: Laura Nelson Kirkwood Trust of Paintings, Etchings, Antique Furniture, Oriental Rugs, Silverware, Antique War Weapons, and Old Ornaments* (Kansas City, Mo.: Fred C. Vincent, John E. Wilson, Fidelity National Bank & Trust Co., 1944), 5 (as *Portrait of Raphael West and Benjamin West, Sons of Benjamin West, P.R.A.*); NAMA 1959, 258 (as *Raphael and Benjamin West, Sons of the Artist*); John Gage, "Magilphs and Mysteries," *Apollo* 80 (July 1964), 39 (as *Portrait of Raphael and Benjamin West*); *The Inner Circle*, exh. cat. (Milwaukee: Milwaukee Art Center, 1966), unpaginated, fig. 99; NAMA 1973, 255 (as *Raphael and Benjamin West, Sons of the Artist*); John Dillenberger, *Benjamin West: The Context of His Life's Work with Particular Attention to Paintings with Religious Subject Matter* (San Antonio: Trinity University Press, 1977), app. 1:172, 194; Robert C. Alberts, *Benjamin West: A Biography* (Boston: Houghton Mifflin, 1978), 226, pl. (as *Portrait of Raphael and Benjamin West, Sons of the Artist*); Joseph Farington, *The Diary of Joseph Farington*, ed. Kenneth Garlick and Angus Macintyre (New Haven: Yale University Press, 1978), 3:722, 739, 743–44, 749–51; Dorinda Evans, *Benjamin West and His American Students*, exh. cat. (Washington, D.C.: National Portrait Gallery, 1980), 103, fig. 78; Helmut von Erffa and Allen Staley, *The Paintings of Benjamin West* (New Haven: Yale University Press, 1986), 134, 234–35, 460–61 (as *Raphael West and Benjamin West, Jr.*); Robert Rosenblum, *The Romantic Child: From Runge to Sendak* (London: Thames and Hudson, 1988), 35–36, 59n37, 63 (as *Raphael West and Benjamin West, Jr.*); *Benjamin West: American Painter at the English Court*, exh. cat. (Baltimore: Baltimore Museum of Art, 1989), 22–23, 114 (as *Raphael and Benjamin West, Sons of the Artist*); NAMA 1991, 21; Kristie C. Wofferman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 27; Arlene Katz Nichols, *Likenesses and Landscapes: A Portrait of the Eighteenth Century*, exh. cat. (New York: Hirsch & Adler Galleries, 2002), 71.



#### BENJAMIN WEST (1738–1820)

##### *Venus Comforting Cupid*, c. 1796

(*Cupid Wounded by a Bee in the Finger*; *Venus and Cupid*; *Cupid Stung by a Bee*)

Oil on canvas  
30 3/8 x 26 1/8 in. (77.2 x 66.4 cm)  
Purchase: Nelson Trust, 33–12/1

#### TECHNICAL NOTES

The original open, plain-weave canvas was lined using a glue-based adhesive, slightly flattening the moderate impasto. Stretcher cracks are present near all four edges. The right edge was enlarged slightly, probably by West when he converted the rectangular painting to an oval format. Infrared reflectography did not detect an underdrawing over the opaque, light gray ground. Under magnification, opaque, black paint is visible beneath Cupid's torso and the hands, faces, and necks of both figures. West painted the picture indirectly, using opaque paint of varying consistencies and transparent glazes. Pentimenti show that Venus once wore a pearl-studded waistband. Thick strokes in the underlying paint layer reveal minor changes to the drapery of Venus's sleeve. Mended canvas tears appear at the bottom of Venus's chin, above the flowers in her arm, and on her white bodice. There may also be a mended puncture at the back of Venus's hair. A small canvas bulge is located near the lower left corner. A fine craquelure is visible overall. Traction cracks have formed in many areas. A small amount of paint abrasion is evident in the hair of both figures. Large and small areas of retouch appear throughout. During a very early restoration, sections of orange hair were added to the top and back edge of Venus's head, and tendrils were added on her proper left shoulder. Crude black underpainting beneath these additions and black outlines within Cupid's

wing were probably also added at this time. During a nineteenth-century restoration, the painting was returned to a rectangular format and the bottom edge was cropped just below Venus's left hand. When the painting was lined, perhaps in the late nineteenth century, this section was returned to the picture plane, leaving two parallel horizontal cracks near the bottom. Museum conservation staff treated the painting in 1976, at which time discolored varnish and overpaint were removed, minor paint losses were filled and retouched, and a synthetic varnish was applied.

#### PROVENANCE

(Messrs. Christie, Manson & Woods, London, 21 December 1923, lot 44 [as *Venus and Cupid*]); to Arthur Tooth, London, 1923; to (American Art Galleries, New York, 19 February 1925, lot 42); (Ehrich Galleries, New York); to NAMA, 1933.

#### EXHIBITIONS

Possibly Royal Academy of Arts, London, 3 May–12 June 1802, no. 135 (as *Cupid Wounded by a Bee in the Finger*); M.H. de Young Memorial Art Museum, San Francisco, *Exhibition of American Painting*, 7 June–7 July 1935, no. 47; Pennsylvania Museum of Art, Philadelphia, *Benjamin West, 1738–1820*, 5 March–10 April 1938, no. 46; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *The Century of Mozart*, 15 January–4 March 1956, no. 107; William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 29.

#### REFERENCES

Possibly *The Exhibition of the Royal Academy*, exh. cat. (London: B. McMillan, 1802), 8 (as *Cupid Wounded by a Bee in the Finger*); possibly "A Correct Catalogue of the Works of Mr. West," *Public Characters of 1805* (London, 1805), 566 (as *Cupid Complaining to Venus of a Bee Having Stung His Finger*); possibly "A Correct List of the Works of Mr. West," *Universal Magazine* (London) 3 (June 1805), 530 (as *Do. of Cupid Complaining to Venus of a Bee Having Stung His Finger*); possibly Joel Barlow, *The Columbiad. A Poem* (Philadelphia: C. and A. Conrad, 1807), 435 (as *Cupid Shows Venus His Finger Stung by a Bee*); possibly "A Correct Catalogue of the Works of Benjamin West Esq.," *La Belle Assemblée; or, Bell's Court and Fashionable Magazine* (London) 4 (1808), supplement, 18 (as *Picture of Cupid Complaining to Venus of a Bee Having Stung His Finger*); possibly John Galt, "A Catalogue of the Works of Mr. West," in *The Life, Studies, and Works of Benjamin West, Esq., President of the Royal Academy of London* (London: T. Cadell and W. Davies, 1820), pt. 2:229 (as *Do. of Cupid Complaining to Venus of a Bee Having Stung His Finger*); Messrs. Christie, Manson & Wood, London, 21 December 1923, lot 44 (as *Venus and Cupid*); "Benjamin West Painting Acquired by the William Rockhill Nelson Gallery of Art," *Kansas City Star*, 26 March 1933, Inset sec., 1; "Nelson Gallery, Kansas City, Acquires Art Covering Wide Range," *Art Digest* 7 (1 April 1933), 7; "The Acquisitions," *Art Digest* 8

(1 December 1933), 22; "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28; "Recent Purchases for Nelson Museum," [1933], clipping, NAMA curatorial files; NAMA 1933, 123, 138; M.K.P., "Colonial Art and Textiles Draw Crowds to Two Centers," *Kansas City Times*, 5 March 1934, 13; *Exhibition of American Painting*, exh. cat. (San Francisco: M.H. de Young Memorial Museum, 1935), unpaginated; Richard Graham, "Benjamin West: American Romantic: A First One-Man Show in Philadelphia on His Bicentenary," *Art News* 36 (19 March 1938), 13; "Local Show Reveals Progress Women Have Made in Painting," *Kansas City Star*, 1 April 1938, 20; *Benjamin West, 1738–1820*, exh. cat. (Philadelphia: Pennsylvania Museum of Art, 1938), 43; NAMA 1941, 167; "The Century of Mozart," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 1 (1956), 32; NAMA 1959, 258; John Gage, "Magilphs and Mysteries," *Apollo* 80 (July 1964), 38, 40, 41n20; NAMA 1973, 255; possibly John Dillenberg, *Benjamin West: The Context of His Life's Work with Particular Attention to Paintings with Religious Subject Matter* (San Antonio: Trinity University Press, 1977), app. 1:174, 195 (as *Picture of Cupid Complaining to Venus of a Bee Having Stung His Finger and Cupid Wounded by a Bee in the Finger*); NAMA 1977, 28; Robert C. Alberts, *Benjamin West: A Biography* (Boston: Houghton Mifflin, 1978), 227 (as *Cupid Stung by a Bee*); possibly Joseph Farington, *The Diary of Joseph Farington*, ed. Kenneth Garlick and Angus McIntyre (New Haven: Yale University Press, 1978), 3:702–3, 722, 732, 744, 750–51; Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1028; Helmut von Erffa and Allen Staley, *The Paintings of Benjamin West* (New Haven: Yale University Press, 1986), 129–30, 234–35, 460–61 (as *Cupid Stung by a Bee*); NAMA 1991, 60–61; John Gage, *Color and Meaning: Art, Science, and Symbolism* (Berkeley and Los Angeles: University of California Press, 1999), 154–55.



WILLIAM RUTHVEN WHEELER (1832–1893)

*Justus H. Bodwell, 1859*

Oil on canvas

36½ × 29½ in. (91.8 × 73.8 cm)

Signed and dated lower left: WHEELER / 1859

Gift of Thomas L. Beckett in memory of Ethel Knapp Beckett and Samuel F. Beckett, F84-23

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been lined using a wax-based adhesive. The tacking margins have been removed. The painted picture surface does not extend to the outermost edges on the left or right edges, but it is uncertain whether the vertical dimension has been altered. A brown wash may have been applied over the opaque, off-white ground. Wheeler painted the portrait indirectly using opaque paint and transparent glazes. It is thinly painted overall with only a few thick paint strokes that highlight the epaulets, sword handle, and buttons. A fine, slightly cupped craquelure pattern has formed overall. In the face, dark mechanical cracks are somewhat visually distracting. A spiral crack is located above the head on the proper left side. Fine retouch in the upper left background, the center of the jacket, and the hair and larger areas of retouch near the edges are matte and light in color when compared with the surrounding original paint. The varnish, which may be discolored, is unsaturated with the exception of the outer perimeter that has been covered by the frame spandrels.

#### PROVENANCE

To Justus H. Bodwell (the sitter), Adrian, Mich., 1858; Ethel Knapp (Mrs. Samuel F.) Beckett (great-niece of the sitter), Smithville, Mo., by descent; to Thomas L. Beckett (son of Ethel Knapp Beckett), Kansas City, Kans., by descent; to NAMA, 1984.



ELIZA WHITNEY (DATES UNKNOWN)

*King Nebuchadnezzar and the Prophet, c. 1830*

Oil paint on velvet, mounted on board

20 × 23 in. (50.8 × 58.4 cm)

Purchase: Nelson Trust, 33-182

#### TECHNICAL NOTES

The painting was executed on velvet fabric that appears to be light beige. The edges of the velvet were mounted to a pressboard panel with an unknown adhesive. Fine black and brown paint strokes outline the compositional elements and may relate to an underdrawing. Whitney painted the composition with thin, opaque paint and washes that stain the pile of the velvet. A few areas of paint and pile loss are evident, mainly near the edges. Two vertical tears in the velvet are located on the right side of the top and bottom edges. Age and light exposure have discolored the velvet overall.

#### PROVENANCE

(Michael J. de Sherbinin, New York); to (American Folk Art Gallery with Downtown Gallery, New York, 1933); to NAMA, 1933.

#### EXHIBITIONS

Jewish Museum, New York, *Biblical Themes in American Folk Art*, 20 April–1 July 1954, no. 24 (as *Nebuchadnezzar and the Prophet*); Museum of Fine Arts of Houston, *American Primitive Art*, 6–29 January 1956, no. 1 (as Anonymous).

#### REFERENCES

Downtown Gallery Records, 1924–74; Archives of American Art, Smithsonian Institution, microfilm reel 5561, frame 484, microfilm reel 5564, frame 1027, microfilm reel 5605, frame 575, microfilm reel 5611, frame 955; *Biblical Themes in American Folk Art*, exh. cat. (New York: Jewish Museum, 1954), unpaginated (as *Nebuchadnezzar and the Prophet*); *American Primitive Art*, exh. cat.



(Houston: Museum of Fine Arts of Houston, 1956), unpaginated (as Anonymous); NAMA 1959, 258; NAMA 1973, 255.



OLA ALICE FORBES WICKHAM (1889–1963)

*Young Cottonwoods*, 1940

Oil on canvas

23 × 17<sup>5</sup>/<sub>16</sub> in. (58.4 × 44 cm)

Signed and dated lower right: FORBES-WICKHAM / 1940

Gift of Miss Margaret Maude Forbes, R64-9

TECHNICAL NOTES

The fine, lightweight, plain-weave canvas is unlined, but the back of the canvas is covered by a sheet of heavyweight beige paper inserted between the stretcher and canvas. Wickham probably applied the thin, opaque, gray ground. She painted the landscape directly with opaque, pastellike paint and prominent brushwork. Wet-into-wet paint applications are visible in the sky and the grass. Wide, somewhat cupping mechanical cracks have developed overall. A few paint losses are also visible. There are numerous canvas distortions, one of which may have occurred while the paint was still wet, causing the paint to fold onto itself. The painting appears to be unvarnished, and a small amount of grime is visible on the surface.

PROVENANCE

To Margaret Maude Forbes (sister of the artist), Norman, Okla.; to NAMA, 1964.



OLAF WIEGHORST (1899–1988)

*Indian Trail*, c. 1959

Oil on canvas

24<sup>1</sup>/<sub>4</sub> × 30<sup>3</sup>/<sub>4</sub> in. (61.6 × 76.8 cm)

Signed lower left: O—Wieghorst, inscribed lower right: ©

Gift of Mr. and Mrs. John K. Goodman, F85-40

TECHNICAL NOTES

The somewhat loose, unlined, plain-weave canvas has numerous slubs and irregularities. The painted picture surface does not continue to the intact tacking edges, indicating that the dimensions are original. The canvas was commercially primed with an opaque, off-white ground, over which Wieghorst appears to have applied a textured light yellow imprimatura. He rendered the landscape with thin, fluid layers of opaque, transparent, and semitransparent paint. The figures and horses are loosely painted. Dark brown glazes were added to the shadows. A few localized mechanical cracks have developed, and there appears to be a slightly discolored natural resin varnish on the surface.

PROVENANCE

To John K. and Aline Goodman, Tucson, Ariz., 1959; to NAMA, 1986.

EXHIBITIONS

Whitney Gallery of Western Art, Buffalo Bill Historical Center, Cody, Wyo., *Exhibition of Paintings, Drawings, and Sculpture by Notable Documentary Artists of the Old West; Also Plains Indian Art and Other Western Americana*, 1 May–15 September 1962, no. 181 (as *Nez Perce*);<sup>1</sup> National Cowboy Hall of Fame and Western Heritage Center, Oklahoma City, *Retrospective Exhibition of Olaf Wieghorst*, 15 November 1974–19 January 1975, not in cat.; Fine Arts Gallery of San Diego, *Olaf Wieghorst*, 24 July–29 August 1976, no. 8 (as *Indian Country*); Tucson Museum of Art, Ariz., *Olaf Wieghorst Retrospective*, 10 October–29 November 1981, not in cat.; Albrecht-Kemper Museum of Art, St. Joseph, Mo., [“Spring

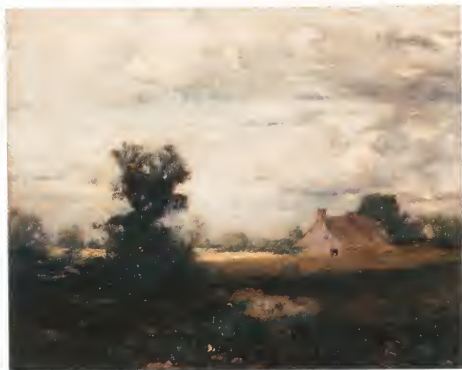
Reinstallation of the Grimes Western Art Gallery"], 18 March–24 September 1994, no cat.

#### REFERENCES

*Exhibition of Paintings, Drawings, and Sculpture by Notable Documentary Artists of the Old West; Also Plains Indian Art and Other Western Americana*, exh. cat. (Cody, Wyo.: Whitney Gallery of Western Art, Buffalo Bill Historical Center, 1962), 15 (as *Nez Perce*); *Olaf Wieghorst*, exh. cat. (San Diego: Fine Arts Gallery of San Diego, 1976), 11 (as *Indian Country*); James E. Drye, *A Collector's Guide to the Prints of Olaf Wieghorst* (Mesa, Ariz.: Spidy Quality Publishing, 2000), 68–69.

#### NOTE

1. A paper label on the back of the frame and a photograph in the artist files at the Whitney Gallery of Western Art, Buffalo Bill Historical Center, Cody, Wyo., indicate *Indian Trail* was exhibited there 1 May–15 September 1962. The photograph of *Indian Trail* is inscribed "#181."



#### ALEXANDER HELWIG WYANT (1836–1892)

*Home Farm*, n.d.

Oil on canvas  
16 × 20½ in. (40.6 × 51.1 cm)  
Signed lower center: A. H. Wyant  
Gift of Mr. and Mrs. Albert R. Jones, 33-1602

#### TECHNICAL NOTES

The fine, tightly woven, plain-weave canvas has been lined using a wax-based adhesive. The painted picture surface does not continue to the intact tacking margins, indicating that the dimensions are original. Wyant appears to have applied a thin medium brown wash over the opaque, light beige ground. He painted the scene indirectly with opaque, relatively fluid paste paint, transparent glazes, and prominent brushwork, especially in the sky. The artist

overpainted sections of the trees at left, and dark brown paint remains faintly visible. Areas of low impasto were flattened slightly by the lining technique. A few traction cracks have formed in the dark trees on the horizon line. A small amount of fine retouch is evident near the edges. Under magnification, there appears to be paint abrasion in the thick brushwork of the sky. Yellowed varnish residues remain in the interstices of the paint. Museum conservation staff treated the painting in 1968, at which time a discolored varnish was removed, the painting was lined, and a synthetic varnish with a moderate sheen was applied.

#### PROVENANCE

Albert R. and Mabel N. Jones, Kansas City, Mo.; to NAMA, 1933.

#### EXHIBITION

Utah Museum of Fine Arts, University of Utah, Salt Lake City, *Alexander Helwig Wyant, 1836–1892*, 3–31 March 1968, no. 29.

#### REFERENCES

"In Gallery and Studio," *Kansas City Star*, 3 March 1934, 4; "Liberal with Art," *Kansas City Star*, 1 January 1936, 8 (as *Home Farms*); "Art," *Kansas City Star*, 30 August 1936, 10A; "July," *Gallery News* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 6 (May 1940), 3; NAMA 1940, 24; NAMA 1941, 167; NAMA 1959, 258; *Alexander Helwig Wyant, 1836–1892*, exh. cat. (Salt Lake City: Paragon Press, 1968), unpaginated; Robert S. Olpin, "Alexander Helwig Wyant (1836–1892), American Landscape Painter: An Investigation of His Life and Fame and a Critical Analysis of His Work with a Catalogue Raisonné of Wyant Paintings," Ph.D. diss., Boston University, 1971, 222, 406–7, 461, 483, 535; NAMA 1973, 255.



ALEXANDER HELWIG WYANT (1836–1892)

*Landscape*, n.d.

Oil on canvas

14 $\frac{3}{4}$  × 24 $\frac{1}{4}$  in. (36.5 × 61.6 cm)

Signed lower left: A. H. Wyant

Bequest of Mrs. Walter M. Jaccard, R61-2/8

#### TECHNICAL NOTES

The lightweight, tightly woven, plain-weave canvas is unlined. The painted picture surface does not continue to the intact tacking edges, indicating that the dimensions are original. The canvas was probably commercially primed with a thin, opaque, gray or beige ground. Wyant painted the landscape indirectly with opaque, paste-like paint and thin, fluid, transparent glazes. Mechanical cracks have formed overall, and a few faint stretcher cracks are visible near the edges. Undulations of the canvas have developed along the bottom edge. The varnish appears to be discolored and unsaturated, resulting in an overall shift in tonality. There is a whitish haze on the dark brown paint of the tallest trees that appears to be a slight blanching of the varnish.

#### PROVENANCE

Gertrude Elizabeth (Mrs. Walter M.) Jaccard, Kansas City, Mo.; to NAMA, 1961.

#### REFERENCES

"Check List of Acquisitions, 1962," *Bulletin* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 4 (October 1962), 17; NAMA 1973, 255.



NEWELL CONVERS WYETH (1882–1945)

*Illustration for "Drums,"* c. 1928 ÷

Oil on canvas

26 $\frac{1}{2}$  × 40 $\frac{1}{4}$  in. (67.3 × 101.9 cm)

Signed upper right: N. C. Wyeth / NY

Gift of Sarah and Landon Rowland, 2006.6

#### TECHNICAL NOTES

The medium-weight, plain-weave canvas has numerous slubs and irregularities and is unlined. The painted picture surface does not continue onto the right, left, or bottom tacking margins, indicating that these edges are original. Wyeth applied cream paint to the top tacking edge, where it covers a thin strip of the original painted picture surface. The canvas was commercially primed with an opaque, off-white ground. Wyeth painted the scene directly with thin, fluid, opaque paint. Although the paint was thinly applied overall, there are a few thick, pastelike paint strokes along the top edge. Infrared reflectography suggests that Wyeth lowered the gun held by the second man from the left side of the central group and also the topmost gun in this same group. Wyeth also altered branches on several of the central trees by adding a few paint strokes on top of the varnish and overpainted a signature at the upper right with gray paint. Museum conservation staff treated the painting in 2006, at which time a heavy layer of grime and a discolored varnish were removed, a convex canvas bulge near the center and two stiff bulges on the bottom edge were humidified and flattened, and a mastic varnish was applied.

#### PROVENANCE

Dr. Philip Gillette Cole, New York; possibly Samuel and Saidye Bronfman, Montreal, Canada; Baron Alain de Gunzburg and Baroness Minda Bronfman de Gunzburg, Paris; to (Drouot Richelieu, Paris, 1 July 2005, lot 40 [as *Illustration pour Drums de James Boyd*]); to (Sotheby's, New York, 30 November 2005, lot 235); to Sarah and Landon Rowland, Kansas City, Mo., 2005; to NAMA, 2006.

## REFERENCES

James Boyd, *Drums* (New York: C. Scribner's Illustrated Classics, 1928), endpapers; William Chauncy Langdon, *Every Day Things in American Life, 1607–1776* (New York: Charles Scribner's Sons, 1937), 119 (as *Colonial Forces Recruited from the Peoples of the Mountain Regions*); Douglas Allen and Douglas Allen Jr., N.C. Wyeth: *The Collected Paintings, Illustrations and Murals* (1972; New York: Bonanza Books, 1984), 198; Drouot Richelieu, Paris, 1 July 2005, lot 40 (as *Illustration pour Drums de James Boyd*); Sotheby's, New York, 30 November 2005, lot 235.



## UNKNOWN ARTIST

### *Farm Scene, 1873*

Oil on academy board  
11 3/8 x 24 1/8 in. (29.5 x 61.3 cm)  
Signed and dated lower left: Mrs. B[?] [Oldredg?]e Dec. 6. 1873.  
Source: Unknown, 2007.2

## TECHNICAL NOTES

The board was commercially primed with an opaque, off-white layer. The scene was created with thin and fluid paint. Thick paint strokes in the underlying paint layer reveal that the roofline on the left building was lowered. On this same building, beige paint strokes outline a larger door that probably relates to this larger building. The uneven varnish is discolored. Localized mechanical cracks have developed in the upper left quadrant and trees.



## UNKNOWN ARTIST

### *Five Chicks, c. 1820–40*

Paint on velvet  
8 1/4 x 10 1/4 in. (20.6 x 26 cm)  
Purchase: Nelson Trust, 33-46

## TECHNICAL NOTES

The painting was executed on a light beige velvet fabric with a selvedge on the right edge. The painted picture surface does not continue to the edge, indicating that the dimensions are original. Opaque oil paint stains the velvet pile. Thicker paint is visible on the foreground flowers. Individual paint strokes outline the wings, legs, and eyes. Numerous shades of green were applied to the foreground, and the somewhat dry and loose application creates texture. The velvet support produces soft paint edges. Foxing and light brown discoloration appear in unpainted sections. A small tear with unraveling threads is present on the top right edge at the junction of the tacking edge and painted surface. There is one small hole in the velvet at the lower left edge. Former frame conditions may have caused the few scratches on the outermost edges. The painting is unvarnished.

## PROVENANCE

Isabel Carleton Wilde, Cambridge, Mass.; to (American Folk Art Gallery with Downtown Gallery, New York, 1931); to NAMA, 1933.

## EXHIBITION

Albright Art Gallery, Buffalo, N.Y., *Centennial Exhibition*, 1 July–1 August 1932, no. 73 (as *Chicks*).

## REFERENCES

Downtown Gallery Records, 1924–74. Archives of American Art, Smithsonian Institution, microfilm reel 5561, frame 474, microfilm reel 5605, frame 553, microfilm reel 5611, frame 1025; *Centennial Exhibition*, exh. cat. (Buffalo, N.Y.: Albright Art Gallery, 1932), 9 (as *Chicks*).





#### UNKNOWN ARTIST

*Henry P. Geyer, c. 1873-75*

Oil on canvas  
43 × 32½ in. (109.2 × 81.6 cm)  
Bequest of Clara Cowgill Cochrane, 47-41

#### TECHNICAL NOTES

The fine, plain-weave canvas has been lined to a fabric support, and the tacking margins have been removed. Stretcher cracks visible on the edges indicate that the dimensions have not been significantly altered, if at all. The canvas was primed with an opaque, off-white ground layer. The artist painted indirectly using thin, fluid, opaque paint and transparent glazes. The background and clothing were loosely painted. Mechanical cracks have developed overall. Numerous small bulges in the canvas are evident throughout, and the canvas weave is pronounced as a result of lining. Paint abrasion is evident along the left edge, foreground, and possibly the glazes on the pants. Retouch is evident throughout, and the varnish, which appears to be synthetic, is discolored.

#### PROVENANCE

To Louisa Rockford Geyer (later Mrs. Milton Cowgill, mother of the sitter); to Clara Cowgill Cochrane (half sister of the sitter); to NAMA, 1947.

#### EXHIBITION

St. Louis Art Museum, *By Heart and Hand: American Folk Art in Missouri Collections*, 23 February–20 March 1984, no cat.

#### REFERENCES

NAMA 1959, 258; NAMA 1973, 255.



#### UNKNOWN ARTIST

*The Hon. Herman Allen Moore, c. 1844*

Oil on canvas  
30⅞ × 25¼ in. (77 × 63.8 cm)  
Bequest of Edgar A. Moore, 37-34

#### TECHNICAL NOTES

The unlined canvas is a somewhat open, plain-weave fabric with numerous slubs and irregularities. The painted picture surface does not extend to the intact tacking edges, indicating that the dimensions are original. The artist applied a thin, opaque, off-white ground layer and painted directly with opaque paint. The jacket was underpainted with black paint. The artist appears to have reduced the bottom of the proper left ear slightly. Tacks on the upper right corner have torn through the tacking margin, leaving it unsupported. Numerous stiff undulations are evident, mainly on the left edge. A few small bulges on the bottom edge may be associated with debris lodged between the canvas and stretcher member. A few tears are present on the tacking edges. Two areas of retouch are located on the small hole at lower right and above the bottom button.

#### PROVENANCE

Edgar A. Moore (grandson of the sitter), Kansas City, Mo.; to NAMA, 1937.

#### REFERENCES

Margaret Hamilton, "Glimpses into the Diaries of One of Kansas City's 'First Families,'" *Kansas City Star*, 12 December 1937, 6C; NAMA 1959, 258 (as *The Hon. Herman A. Moore*); NAMA 1973, 255 (as *The Hon. Herman A. Moore*).



#### UNKNOWN ARTIST

*Hugh Gibson Glenn with Flintlock Rifle*, c. 1830

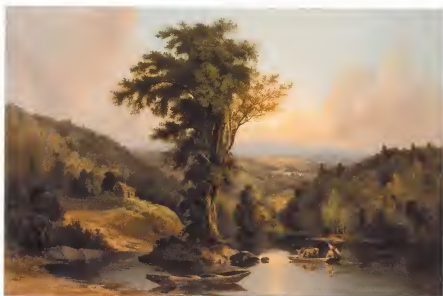
Oil on canvas  
 30¼ × 25¼ in. (76.8 × 63.8 cm)  
 Bequest of Meredith E. Singleton in memory of Charles M. Singleton,  
 2000.8

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined, causing the canvas weave to become pronounced. The painted picture surface does not continue to the tacking margins, indicating that the dimensions are original. The thin, opaque, off-white ground layer was likely applied by the artist. The portrait was rendered with thin, fluid, opaque paint and transparent glazes. A few dark lines, possibly graphite, are evident beneath the paint of the trigger and fingers of the proper right hand. Mildly cupping mechanical cracks have developed overall, mainly at the edges and corners. The varnish, probably synthetic, is somewhat discolored. Small areas of retouch are scattered throughout.

#### PROVENANCE

Meredith E. Singleton, Kansas City, Mo.; to NAMA, 2000.



#### UNKNOWN ARTIST

(FORMERLY ATTRIB. TO THOMAS DOUGHTY)

*Landscape, the Ferry*, n.d.

(*Hudson Valley; Landscape; Hudson River Scene; The Ferry*)

Oil on canvas  
 27¾ × 42½ in. (70.5 × 107 cm)  
 Purchase: Nelson Trust, 33-2/4

#### TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined. Tacking margins have been removed, and black paper tape covers the outer edges of the canvas. Thus, it is unclear whether the dimensions have been altered. An overall opaque, light pink imprimatura, visible due to abrasion, was applied over the thin, opaque, off-white ground. Under specular illumination, thick, broad brushwork is visible throughout the landscape and appears to be associated with the imprimatura. The landscape was indirectly painted using opaque oil paint and transparent glazes. Localized mechanical cracks have formed throughout. Paint abrasion is evident among the right and left foreground trees, the edges of the central tree, and water. Two tiny paint losses, in the central foreground, were retouched without the use of fill material. A small amount of fine retouch, on top of the synthetic varnish, is scattered throughout, mainly at the edges.

#### PROVENANCE

(Ehrich Galleries, New York); to (Robert C. Vose Galleries, Boston, 1930); to NAMA, 1933.

#### EXHIBITIONS

Macbeth Gallery, New York, *Paintings of the Hudson River School*, 25 January–13 February 1932, no. 1 (as *Hudson Valley* by Thomas Doughty); University of Kansas Museum of Art, Lawrence, *American Painting*, 3 June–10 November 1955, no cat.; Municipal Auditorium, Kansas City, Mo., ["Exhibition in Conjunction with the Consumers Cooperative Association's 31st Annual Meeting"], 1–4 December 1959, no cat.; Pennsylvania Academy of the Fine Arts, Philadelphia, *Thomas Doughty, 1793–1856: An American Pioneer in Landscape Painting*, 19 October 1973–7 April 1974

(traveled), no. 40 (artist as Thomas Doughty); Lowe Art Museum, University of Miami, Coral Gables, Fla., *19th Century American Topographic Painters*, 21 November 1974–5 January 1975, no. 39 (as *Hudson River Scene* by Thomas Doughty); Charles H. MacNider Museum, Mason City, Iowa, *19th-Century American Arts and Crafts*, 17 August–14 September 1975, no cat. (typewritten checklist gives artist as Thomas Doughty); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 40 (as *Landscape with Ferry* by Thomas Doughty); Washington University Gallery of Art, St. Louis, *The Beautiful, the Sublime, and the Picturesque: British Influences on American Landscape Painting*, 18 February–8 April 1984, no. 32 (as *Landscape with Ferry* by Thomas Doughty).

#### REFERENCES

Royal Cortissoz, "The Hudson River and Barbizon Men," *New York Herald Tribune*, 31 January 1932, sec. 7, 9 (as *Hudson Valley* by Thomas Doughty); "New York Exhibition May Start Revival of Hudson River School," *Art Digest* 6 (1 February 1932), 5 (as *Landscape* by Thomas Doughty); *Paintings of the Hudson River School*, exh. cat. (New York: Macbeth Gallery, 1932), unpaginated (as *Hudson Valley* by Thomas Doughty); "Art News," *Kansas City Journal-Post*, 14 May 1933, 2B (as *The Ferry* by Thomas Doughty); "The Acquisitions," *Art Digest* 8 (1 December 1933), 21 (artist as T. Doughty); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28 (artist as T. Doughty); NAMA 1933, 137 (artist as T. Doughty); "Art," *Kansas City Star*, 30 August 1936, 10A (as *The Ferry* by Thomas Doughty); "Temporary Exhibitions," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 2 (1 September 1936), 1 (as *The Ferry* by Thomas Doughty); "American Landscape Paintings," *News Flashes* (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts) 8 (June 1939), 1 (as *The Ferry* by Thomas Doughty); "American Group of Landscapes at Art Gallery," *Kansas City Journal-Post*, 23 July 1939, 14 (as *The Ferry* by Thomas Doughty); NAMA 1959, 143 (artist as Thomas Doughty); Frank H. Goodyear Jr., *Thomas Doughty, 1793–1856: An American Pioneer in Landscape Painting*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1973), 29, pl. 40 (artist as Thomas Doughty); NAMA 1973, 251 (artist as Thomas Doughty); *19th Century American Topographic Painters*, exh. cat. (Coral Gables, Fla.: Lowe Art Museum, University of Miami, 1974), 13 (as *Hudson River Scene* by Thomas Doughty); NAMA 1977, 38 (as *Landscape with Ferry* by Thomas Doughty); Ross E. Taggart, "American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri," *Antiques* 122 (November 1982), 1030–31, 1033 (artist as Thomas Doughty); "The Beautiful, the Sublime, and the Picturesque: British Influences on American Landscape Painting," *Gallery of Art* (Washington University, St. Louis), February 1984, unpaginated (as *Landscape with Ferry* by Thomas Doughty); *The*

*Beautiful, the Sublime, and the Picturesque: British Influences on American Landscape Painting*, exh. cat. (St. Louis: Washington University Gallery of Art, 1984), 62–63 (as *Landscape with Ferry* by Thomas Doughty).



#### UNKNOWN ARTIST

##### *Mary and Her Lamb*, c. 1820–40

Oil on velvet  
16½ × 18½ in. (42.2 × 47.3 cm)  
Purchase: Nelson Trust, 33–47

#### TECHNICAL NOTES

The painting was executed on a light beige velvet fabric that has become discolored over time. The velvet support remains visible throughout the composition and serves as the light tone defining the girl's and the lamb's faces. The painted picture surface does not continue to the outer edges on the right and left edges, indicating that the width is original. The artist applied oil paint in thin washes that stain the velvet. Loose, horizontal strokes are present in the foreground, and somewhat dry paint strokes were applied to the trees in the upper half of the painting. A vertical tear is located at the outer right edge of the paint surface. A cleaning test removed the top layer of black paint on the lamb, creating a fairly prominent light spot.

#### PROVENANCE

C. K. Johnson, Greenwich, Conn.; to (American Folk Art Gallery with Downtown Gallery, New York, 1932); to NAMA, 1933.

#### EXHIBITION

Museum of Modern Art, New York, *American Folk Art: The Art of the Common Man in America, 1750–1900*, 30 November 1932–28 February 1934 (William Rockhill Nelson Gallery of Art and

Mary Atkins Museum of Fine Arts, Kansas City, Mo., only). unnumbered, not in cat.

#### REFERENCES

Downtown Gallery Records, 1924-74. Archives of American Art, Smithsonian Institution, microfilm reel 5561, frame 498, microfilm reel 5605, frame 572, microfilm reel 5611, frame 943: "Art: The William Rockhill Nelson Gallery of Art Acquires Seven Examples of American Folk Art, Including an Old Model Weather Vane of Unusual Merit," *Kansas City Star*, 19 March 1933, 13A.



#### UNKNOWN ARTIST

##### *Portrait of a Boy*, 19th century

Oil on canvas  
24 3/4 x 20 1/4 in. (62.9 x 51.4 cm)  
Gift of Mrs. A.G. Smith, 42-3/4/2

#### TECHNICAL NOTES

The fine, lightweight, plain-weave canvas has been lined to a heavy-weight fabric with numerous slubs and irregularities. The painted picture surface continues onto the current tacking margins, so the dimensions appear to have been reduced. A thin, opaque, light gray ground layer was applied. The portrait was painted thinly and indirectly with opaque paint and transparent glazes. A fine craquelure pattern has developed, and localized traction cracks are present in the face, background, dog's nose, and child's hair. Numerous pinpoint losses of paint and ground appear throughout but seem to be stabilized by the lining, which also enhanced the canvas weave. The natural varnish is discolored and unsaturated. Retouch in the background surrounds the head and shoulders,

arm, dog's proper right paw, waist of dress, and possibly other background areas.

#### PROVENANCE

Kitty M. Smith; to NAMA, 1942.

#### REFERENCE

NAMA 1959, 258.



#### UNKNOWN ARTIST

##### (FORMERLY ATTRIB. TO ETHAN ALLEN GREENWOOD)

##### *Portrait of a Family*, c. 1835 (The McGoldrick Family)

Oil on canvas  
40 1/4 x 50 3/4 in. (102.2 x 128.6 cm)  
Gift of Mrs. Edith Gregor Halpert, 56-88

#### TECHNICAL NOTES

The plain-weave canvas retains a selvedge on the top edge and has been lined. The tacking margins are preserved. The painted picture surface does not appear to continue to the tacking margins, indicating that the dimensions are original. The artist applied a thin, opaque, cream-colored ground layer. The portrait was rendered using primarily opaque, thin paint, but a few glazes were applied to shadows. The paint film is generally thin, and the canvas weave texture remains visible. Paint depicting the background covers part of the woman's hat, indicating that the background was painted after the figures or that the artist reworked this part of the composition. Wide, slightly cupped mechanical cracks have developed, as have diagonal corner cracks and several spiral cracks. An L-shaped mended tear can be seen at the top right edge. The natural resin varnish is thick and discolored. Small amounts of paint loss and retouch are apparent.



## PROVENANCE

Ashley(?), Plainfield, N.J.; to (American Folk Art Gallery with Downtown Gallery, New York, by 1944); to NAMA, 1956.

## EXHIBITIONS

Probably Downtown Gallery, New York, *American Art 1944: 19th Annual Exhibition*, 3–28 October 1944, not in cat.; New Jersey State Museum, Trenton, *American Folk Art Exhibition*, 16 December 1945–17 February 1946, no cat.; Downtown Gallery, New York, *Summer Exhibition: Recent Paintings and Sculpture . . . Combined with a Selection of Important American Folk Art*, 2 July–30 August 1946, no cat.; Downtown Gallery, New York, *Masterpieces in American Folk Art*, 4–21 September 1946, no. 6 (as *The McGoldrick Family*); Dallas Art Museum, *American Folk Art*, 17 November–22 December 1946, no cat.; American Folk Art Gallery, New York, *The American Family: Folk Paintings, 1750–1850*, 8–28 September 1948, no. 7 (as *The McGoldrick Family* attributed to Ethan Allen Greenwood).

## REFERENCES

Downtown Gallery Records, 1924–74, Archives of American Art, Smithsonian Institution, microfilm reel 5559, frames 65–67 (as *The McGoldrick Family* attributed to Ethan Allen Greenwood), microfilm reel 5564, frame 1021 (as *McGoldrick Family*), microfilm reel 5611, frame 599 (as *The McGoldrick Family of New York* attributed to Ethan Allen Greenwood); Edward Alden Jewell, “The Naïve and the Knowing,” *New York Times*, 8 September 1946, 8X (as *McGoldrick Family*); Judith Kaye Reed, “Nostalgic Charm of Native Primitives,” *Art Digest* 20 (15 September 1946), 7 (as *The McGoldrick Family* attributed to Ethan Allen Greenwood); *Masterpieces in American Folk Art*, exh. cat. (New York: Downtown Gallery, 1946), unpaginated (as *The McGoldrick Family*); “Local Season Opens with Top Exhibitions,” *New York World-Telegram*, 14 September 1945, 23 (discussed as McGoldrick Family); A. L., “Family Portraits by Early Folk Painters,” *Art Digest* 22 (15 September 1945), 24 (as Unknown, *The McGoldrick Family*); “The Art Season Begins: Galleries Here Plan Extensive Programs for the Year 1945–49,” *New York Sun*, 17 September 1945, 24 (as *The McGoldrick Family* attributed to Ethan Allen Greenwood); *The American Family: Folk Paintings, 1750–1850*, exh. cat. (New York: American Folk Art Gallery, 1948), unpaginated, cover (as *The McGoldrick Family* attributed to Ethan Allen Greenwood); NAMA 1973, 252 (as *The McGoldrick Family* attributed to Ethan A. Greenwood); Ross E. Taggart, “American Paintings in the Nelson-Atkins Museum of Art, Kansas City, Missouri,” *Antiques* 122 (November 1982), 1029 (as *The McGoldrick Family* attributed to Ethan Allen Greenwood); James West Davidson, *Nation of Nations: A Narrative History of the American Republic* (New York: McGraw-Hill, 1989), 1:446; NAMA 1991, 23–24 (as *The McGoldrick Family* attributed to Ethan Allen Greenwood).



## UNKNOWN ARTIST

(FORMERLY ATTRIB. TO ROBERT FULTON)

*Captain Benjamin L. Waite*, c. 1825–33 †  
(Self-Portrait [of Robert Fulton])

Oil on canvas  
30 1/16 × 25 1/8 in. (76.4 × 63.8 cm)  
Purchase: Nelson Trust, 33-167

## TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined, and the tacking margins are intact. The painted picture surface does not continue to the tacking edges, indicating that the dimensions are original. The opaque, off-white ground layer was likely applied by the artist. The portrait was indirectly painted with opaque paint and transparent glazes. Infrared reflectography reveals a few faint underdrawing lines beneath the face, proper right hand, and objects on the table that were possibly applied by brush. Also, two slightly diagonal underdrawing lines are evident above the proper right hand, but how these relate to the composition is unclear. The paint layer is thin and fluid. The artist appears to have initially painted the proper right collar close to the cheek before overpainting this shape and painting a collar curving outward toward the viewer. The artist reduced the width of the face and raised the right shoulder. Thick paint strokes in the underlying paint layer reveal a slightly larger triangle-shaped shadow on the proper right lapel. Fine overall mechanical cracks have no visual impact. Areas of retouch as well as small amounts of abrasion appear throughout. A synthetic varnish was added as part of treatment in 1970.

## PROVENANCE

Captain Benjamin L. Waite (the sitter), Stamford, Conn.; to Sara Davis Waite Washburn (adopted daughter of the sitter), North

Stanford, Conn., by bequest, 1874; to Catherine Davis Smith (sister of Sara Davis Waite Washburn), New Paltz, N.Y.; to Jennie Post Wolven (daughter of Catherine Davis Smith), New Salem, N.Y., by bequest, 1917; to Mrs. Staats, Somerville, N.J., 1927; to (Ehrlich Galleries, New York, 1927); to NAMA, 1933.

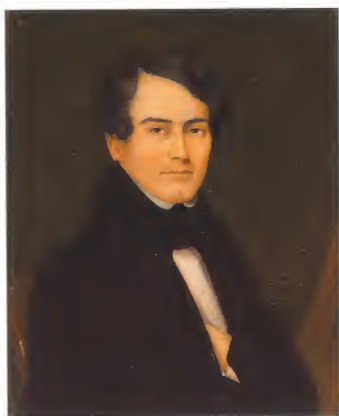
#### EXHIBITIONS

M. H. de Young Memorial Museum, San Francisco, *Exhibition of American Painting*, 7 June–7 July 1935, no. 13 (as *Self-Portrait* by Robert Fulton); M. Knoedler & Co., New York, *Washington Irving and His Circle*, 8–26 October 1946, no. 5 (as *Self-Portrait* by Robert Fulton); Allentown Art Museum, Pa., *The World of Benjamin West*, 1 May–31 July 1962, no. 80 (as *Self-Portrait* by Robert Fulton); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, *Kaleidoscope of American Painting: Eighteenth and Nineteenth Centuries*, 2 December 1977–22 January 1978, no. 13 (as *Presumed Self-Portrait* by Robert Fulton); National Portrait Gallery, Smithsonian Institution, Washington, D.C., *Return to Albion: Americans in England, 1760–1940*, 20 April–16 September 1979, no. 38 (as *Self-portrait* by Robert Fulton).

#### REFERENCES

NAMA 1933, 126, 137 (as *Self-Portrait* by R. Fulton); "The William Rockhill Nelson Gallery of Art: Complete Catalogue of Paintings and Drawings," *Art News* 32 (9 December 1933), 28 (as *Self-Portrait* by Robert Fulton); Ehrlich Galleries, advertisement, *Art News* 32 (9 December 1933), 107 (artist as Robert Fulton); *Exhibition of American Painting*, exh. cat. (San Francisco: M. H. de Young Memorial Museum, 1935), unpaginated (as *Self-Portrait* by Robert Fulton); Alan Burroughs, *Limners and Likenesses: Three Centuries of American Painting* (Cambridge, Mass.: Harvard University Press, 1936), 111, fig. 80 (as *Self-Portrait* by Robert Fulton); Eleanor J. Fulton, "Robert Fulton as an Artist," *Papers Read before the Lancaster County Historical Society* 42 (1935), 79 (as *Portrait of the Artist* by Robert Fulton); *Washington Irving and His Circle*, exh. cat. (New York: M. Knoedler & Co., 1946), 17–18 (as *Self-Portrait* by Robert Fulton); "Art Sets Fashion Key: Paintings to Be Displayed in Mindlin's Style Event," [1945], clipping, Scrapbook, NAMA Archives (as *Self-Portrait* by Robert Fulton); NAMA 1949, 200 (as *Self-Portrait* by Robert Fulton); *Pictorial History of the World: The Story of Man's Progress from Prehistoric Times to the Present, Told in 2,000 Pictures, 200,000 Words, with Portfolios of 50 Full Color Plates and Historical Maps* (Wilton, Conn.: published by the editors of *Year*, 1956), 430 (artist as Robert Fulton); "Fashion in the Arts," *Fashion Digest*, Fall 1960/Winter 1961, 42; *The World of Benjamin West*, exh. cat. (Allentown, Pa.: Allentown Art Museum, 1962), 90 (as *Self-Portrait* by Robert Fulton); NAMA 1973, 171, 252 (as *Self-Portrait* by Robert Fulton); NAMA 1977, 19 (as *Presumed Self-Portrait* by Robert Fulton); *Return to Albion: Americans in England, 1760–1940*, exh. cat. (Washington, D.C.: National Portrait Gallery, Smithsonian Institution, 1979), unpaginated (as *Self-portrait* by Robert Fulton); Richard

Kenin, *Return to Albion: Americans in England, 1760–1940* (New York: Holt, Rinehart and Winston, 1979), 49 (as *Self-portrait* by Robert Fulton); Brooke Hindle, "From Art to Technology and Science," *Proceedings of the American Antiquarian Society* 96 (April 1986), 35, fig. 20 (as *Self-Portrait* by Robert Fulton); Cynthia Owen Philip, "Robert Fulton," *Antiques* 132 (November 1987), 1138, 1139n23 (artist as Robert Fulton); NAMA 1991, 29 (as *Self-Portrait* by Robert Fulton); William S. Dudley, ed., *The Naval War of 1812: A Documentary History* (Washington, D.C.: Naval Historical Center, Department of the Navy, 1992), 2:xxiv, 112 (as *Robert Fulton* attributed to Robert Fulton); Kristie C. Wolferman, *The Nelson-Atkins Museum of Art: Culture Comes to Kansas City* (Columbia: University of Missouri Press, 1993), 141 (artist as Robert Fulton).



#### UNKNOWN ARTIST

##### *Portrait of a Man*, 19th century

Oil on canvas  
24 1/4 × 20 1/4 in. (62.9 × 51.4 cm)  
Gift of Mrs. A. G. Smith, 42-34/1

#### TECHNICAL NOTES

The medium-weight, plain-weave canvas bulges. It retains its tacking margins, including a selvedge at the top edge, which appears to be intact and contains two sets of tack holes. The painted picture surface extends to the left, right, and bottom tacking edges, suggesting that the size of the portrait has been reduced. A thin, opaque, off-white ground layer was applied. The portrait was painted directly with relatively fluid paint. A fine craquelure pattern and traction cracks appear overall. A stretcher crack is visible at the top edge. The natural resin varnish is discolored, and small areas of retouch appear throughout. Pinpoint paint losses are

apparent on the man's lips. A small tear in the upper right quadrant of the canvas has been mended.

#### PROVENANCE

Kitty M. Smith; to NAMA, 1942.

#### REFERENCE

NAMA 1959, 258.



#### UNKNOWN ARTIST

##### *Portrait of a Man*, 19th century

Oil on canvas

36¼ × 29½ in. (92.1 × 74.9 cm)

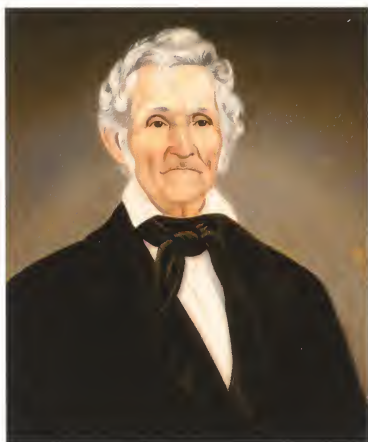
Bequest of Margaret C. Bowles, R96-2

#### TECHNICAL NOTES

The plain-weave canvas has been lined, and the tacking margins have been removed. A stretcher crack at the center of the left edge aligns with the inner edge of the underlying stretcher member, and a horizontal crack at the upper left edge corresponds to the stretcher join. These stretcher cracks suggest that the oval stretcher is original and that the dimensions have not been altered. A large tear, stabilized by the lining, is visible on the proper right side of the jacket. An opaque, off-white ground layer is visible under magnification. The portrait was indirectly painted with opaque paint and transparent glazes. Mechanical cracks have developed overall, and a spiral crack has formed in the upper right quadrant. The varnish is discolored.

#### PROVENANCE

Margaret C. Bowles, Charleston, S.C.; to NAMA, 1996.



#### UNKNOWN ARTIST

(FORMERLY ATTRIB. TO GEORGE CALEB BINGHAM)

*Samuel Ritchey Sr.*, n.d.

Oil on canvas

24¼ × 20¼ in. (61.3 × 51.1 cm)

Gift of George S. Ritchey, Irvin Ritchey, Mrs. Cora Bradley, and Mrs. Martha Haines, 34-299

#### TECHNICAL NOTES

The original canvas appears to have been removed. The ground and paint layers were transferred to a fine, bright white, plain-weave fabric that was lined to a secondary fabric. There is no sign of stretcher cracks, which suggests that the dimensions may have been altered. A thin, opaque, off-white ground layer was applied. The portrait was directly painted with opaque, fluid paint. Thick paint strokes in an underlying layer suggest that the proper right ear was reduced in size. The unsaturated varnish is likely synthetic. Mechanical cracks have developed overall. Areas of retouch appear throughout, especially in the jacket and proper right arm.

#### PROVENANCE

To Dr. Stephen Ritchey (son of the sitter), Liberty, Mo.; to George S. Ritchey, Liberty, Mo., Irvin Ritchey, Liberty, Mo., Cora R. Bradley, Santa Ana, Calif., and Martha R. Haines, Muncie, Ind. (grandchildren of the sitter), 1888; to NAMA, 1934.

#### EXHIBITION

William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., *George Caleb Bingham Collection*, 15 July–1 August 1935, no cat.

## REFERENCES

Martin E. Lawson to Herbert V. Jones, 20 September 1934, NAMA curatorial files (artist as Rollins Bingham); "Clay Pioneers Displayed," 8 August 1935, clipping, NAMA curatorial files (artist as George Caleb Bingham); "Liberal with Art," *Kansas City Star*, 1 January 1936, 8 (as *Portrait of Samuel Ritchey*, Sr. by George Caleb Bingham); "On Art Gallery Walls," *Liberty (Mo.) Tribune*, 2 January 1936, 2 (artist as Bingham); "Clay County History Prominent in Gallery," 14 January 1936, clipping, NAMA curatorial files (artist as George Caleb Bingham); E. Maurice Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Berkeley and Los Angeles: University of California Press, 1967), 116–17 (artist as George Caleb Bingham); E. Maurice Bloch, *George Caleb Bingham: The Evolution of an Artist* (Berkeley and Los Angeles: University of California Press, 1967), 116 (as *Samuel Ritchey* by George Caleb Bingham); NAMA 1973, 250 (artist as George Caleb Bingham); E. Maurice Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (Columbia: University of Missouri Press, 1986), 219 (artist as George Caleb Bingham).



## UNKNOWN ARTIST

### *Two Children with Cat*, c. 1845

Oil on canvas  
30 1/4 × 25 1/16 in. (76.5 × 63.7 cm)  
Gift of Mrs. C. L. Bartholdt, R52-10

## TECHNICAL NOTES

The canvas is a fine, tightly woven, twill fabric. The tacking margins are intact and contain two sets of tacks. The painted picture surface does not continue to the tacking margins, indicating that the dimensions are original. The thin, opaque, light gray ground layer

was likely applied by the artist. The double portrait was painted directly with thin, fluid, opaque paint. Wide, cupping mechanical cracks have formed overall, and in several areas pinpoint paint loss and active lifting and flaking appear. The discolored varnish is multilayered, consisting of both synthetic and natural resin. Matte retouch appears throughout, some in large sections covering paint abrasion.

## PROVENANCE

Elizabeth Bartholdt, Miami, Fla.; to NAMA, 1952.



## UNKNOWN ARTIST

### *Two Children with Dog*, c. 1845

Oil on canvas  
35 1/4 × 31 1/4 in. (89.5 × 79.4 cm)  
Gift of Ralph Beebee in memory of Gladys Ireland Beebee, R77-8

## TECHNICAL NOTES

The tightly woven, plain-weave canvas has been lined and contains numerous slubs and irregularities. The lining technique has enhanced the appearance of the canvas weave. Based on the cusping pattern and stretcher cracks, the width of the painting does not appear to have been significantly altered, if at all. However, it is unclear whether the vertical dimension is original. A thin, opaque, off-white ground layer was applied, and an opaque, medium gray imprimatura may have been added. Infrared reflectography reveals underdrawing beneath the faces and hands. The painting was rendered with thin, fluid, opaque paint. The proper right arm of the boy may have been reduced slightly at the elbow. The boy's proper right ear and cheek were reduced in width. The varnish is probably synthetic. Fine, careful retouch is scattered throughout the figures,



a somewhat larger retouch is present on the edges and proper left edge of the dress, and there is a small retouch on the girl's proper right eyebrow. A fine craquelure pattern has developed overall.

#### PROVENANCE

Ralph A. Beebee, Topeka, Kans.; to NAMA, 1977.

#### REFERENCE

NAMA 1991, 37 (as *Two Children*).



#### UNKNOWN ARTIST

*Vase with Flowers*, c. 1820–40  
(*Basket with Flowers*)

Paint on velvet  
22 $\frac{3}{4}$  × 17 $\frac{1}{4}$  in. (56.5 × 45.1 cm)  
Purchase: Nelson Trust, 33-49

#### TECHNICAL NOTES

The painting was rendered on light beige velvet, which exhibits some stains. A selvage edge is present on the top and bottom edges. The tacking margins are intact and contain a single set of tack holes, suggesting that the dimensions are original. The yellow flowers were underpainted with bright yellow paint, and light gray paint was applied beneath the blue flowers. The still life was thinly painted, and its crisp edges suggest a stenciling technique. The painting remains unvarnished with areas of unpainted velvet evident throughout.

#### PROVENANCE

Mrs. Boschen, Freehold, N.J.; to (American Folk Art Gallery with the Downtown Gallery, New York, 1932); to NAMA, 1933.

#### EXHIBITION

Museum of Modern Art, New York, *American Folk Art: The Art of the Common Man in America, 1750–1900*, 30 November 1932–28 February 1934 (William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo., only), not in cat.

#### REFERENCES

Downtown Gallery Records, 1924–74, Archives of American Art, Smithsonian Institution, microfilm reel 5561, frame 426 (as *Basket with Flowers*), microfilm reel 5605, frame 572, microfilm reel 5611, frame 943 (as *Basket with Flowers*); "Art: The William Rockhill Nelson Gallery of Art Acquires Seven Examples of American Folk Art, Including an Old Model Weather Vane of Unusual Merit," *Kansas City Star*, 19 March 1933, 13A (as *Vase and Flowers*).



#### UNKNOWN ARTIST

*Woman by the Sea*, late 19th–early 20th century

Oil on artist board  
13 × 9 in. (33 × 22.9 cm)  
Gift of the Westport Garden Club, 2007.3

#### TECHNICAL NOTES

The plain-weave canvas, which is affixed to a board, was primed with an opaque, off-white ground. The painting was rendered using opaque paint and dark, transparent glazes. A few pinpoint-size paint losses are evident throughout, mainly at the edges. The natural resin varnish has yellowed. A small amount of retouch is visible on the right side of the cloak and the edges. The painting exhibits a craquelure pattern overall and has small areas of damage at the edges due to previous framing.

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